

Design

THE MAGAZINE OF CREATIVE ART

MAY-JUNE/1960



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What's on your mind?



a column of ideas and information for the art teacher
address all correspondence to AMALIA DI DONATO
Wm. Howard Taft High School, 240 E. 172nd St., N. Y. C. 57

IS ACADEMIC FREEDOM BEING MISUSED?

Whether fresh out of teacher training or an old line professional, the vast majority of art teachers are currently indoctrinated in the concept of permissive education. In the wrong hands, this can be a painfully inadequate approach. As a teacher, we must be a realist. It would be noteworthy if the world were made up of people of equal capabilities. Unfortunately, it is not. Students vary in their degree of intelligence, manual dexterity and just plain potentiality. In any given group of a hundred young people, a mere handful can be leaders; probably ninety-five or so must be—and are—content to follow the conventions of traditional adequacy. This is a hard fact for any teacher or parent to accept.

This great majority of students are happiest when they perform regular, traditional tasks. To insist that they be different is futile and can only result in uneasy discontent. And the teacher is also happiest when he operates in a calm, well organized classroom. We simply cannot make leaders of followers. And the world would be a chaotic place if everybody was President and nobody desired to be on a less ambitious level of society. It seems to me that our frenzied desire to develop unconventional artists under the misapplied banner of academic freedom is a useless, harmful procedure. Let me be specific about this.

When you teach a class of thirty young people, discipline is mandatory if everyone is to be afforded equal opportunity. Adolescents work best when they are guided, not pushed out into deep water and told to do as they please. If the lesson of the day is one of creating watercolors, for example, and the "free" student decides to make pencil sketches instead, then the teacher must either give private critique to that student, or ignore him for the sake of guiding the other twenty-nine students. Either way, the loner suffers. At best, he can only receive a pittance of the teacher's time, while the rest of the student body treads water. It is confusing and a wasteful dissipation of the teacher's energies.

I don't mean to say that nobody should strike out boldly to explore new directions. Imagination is a wonderful thing in a child. But we are teachers of many, not specialists for few. Class criticisms are far more valuable where everyone listens to the problem of the moment, profits from the teacher's pertinent guidance and can share views on a

(Continued on page 180)

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WHAT'S ON YOUR MIND?

(Continued from page 179)

common project. And again, being realistic, no growth can take place in an atmosphere which encourages tension and harrassment of the teacher in charge. It is a simple fact that a tense teacher invokes a hostile audience.

This then is a call for common sense in the exercise of what we like to call academic freedom. Face up to the vagaries of human nature and capability. Remember that it is not your mission to develop a class of individualists for the mere sake of individuality. Conformity may not be a glamorous word, but without conforming to a well-disciplined pattern, art training becomes a ridiculous field of endeavor. There are things to learn—homely, ordinary things, like how to hold a brush, and how to draw a well-proportioned figure or how to capture the play of light and shadow through time-honored means. Don't look for every student to lead tomorrow's generation of fine artists. Accept an audience made up of 95% or more of young minds who want to enjoy art and its tangible accomplishments without recourse to being bold experimenters. Those who will inevitably be leaders can soon be recognized and encouraged individually. But to turn loose everyone without any form of disciplined instruction is a gross abuse of the meaning of academic freedom. One has to know how to do something before he is truly free to choose his own way to do it differently. ▲

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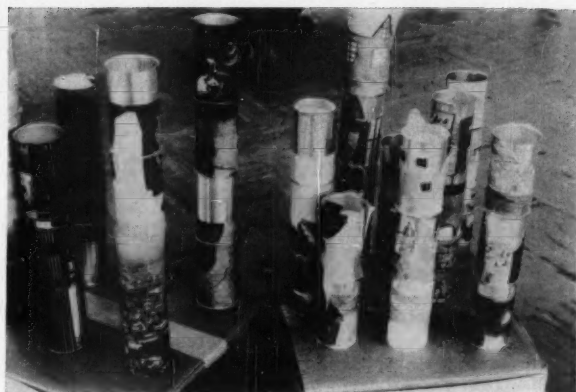
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The containers may also be fashioned by removing both ends of beer or vegetable cans, joining them together end-to-end with solder or heavy masking tape, and then applying the art as above described. If a cap is fashioned for each end, the gay container serves as a gift box to hold the calendar, original artwork, maps or similar items which are to become a holiday gift. ▲

the creative art magazine

THIS ISSUE'S COVER

Nobody paints the excitement of a big city like Dong Kingman! His fanciful watercolors are avidly sought by collectors and museums even before they are dry. This issue, we present a special section which tells all about how Dong works—often on twenty or more paintings at a time, adding a touch here and there over the months, as his mood dictates. Nothing is too commonplace to excite him. One of our contributing editors and a member of the faculty at the Famous Artists Schools in Westport, Connecticut, Dong is considered by many professionals to be the world's greatest living master in the watercolor medium. His story appears in this issue, beginning on page 202.

(Color plates courtesy: Famous Artists Magazine.)

Design

VOLUME 61, NO. 5

MAY-JUNE/1960

g. alan turner, editor

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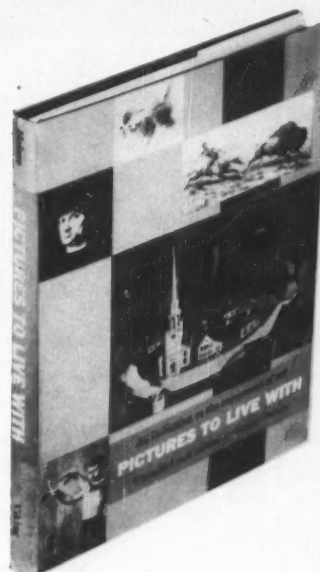
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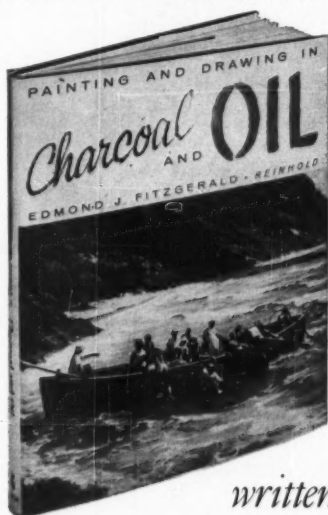
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ENAMELING

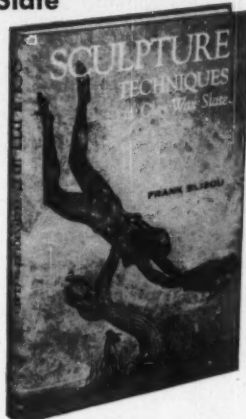
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Aaron Bohrod's

"POTTERY SKETCHBOOK"

An artist's sketchbook is his storehouse of ideas. In this deluxe volume, one of America's most gifted painters shows another side of his superior talent, as a collaborator for the design of master pottery. Hundreds of sketches and photographs are included, showing how Aaron Bohrod, working with ceramist F. Carlton Ball, invents the fanciful and exquisite pottery shapes which are avidly sought by collectors and museums. To date, more than five hundred unique designs have been executed by this team. In this volume, the reader will see how Bohrod's ideas crystalize into fruition.



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"CREATING WITH PAPER"

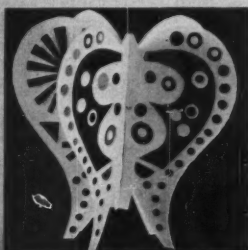
a wonderful new book for the imaginative art educator

BY PAULINE JOHNSON



A carnival of exciting ideas in papercraft, and all of them make use of the simplest of low cost materials. Here is a book for every art educator's library, literally overflowing with gay and handsome projects. Just about everything you'll want to know has been included in the 207 pages which comprise this deluxe volume. More than 500 illustrations accompany the detailed contents. A few of the highlights:

Cutting, curling, scoring, folding and bending paper . . . Mobiles . . . Geometric solids . . . Holiday decorations . . . Birds and Animals . . . Gift wraps . . . Party decorations . . . Costumes . . . Bulletin boards . . . Frames . . .



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Photo by Gerry Turner

THE TV ART TEACHER

by CLYDE H. ROBERTS

Welcome to another Adventure in Art." This is the sign-on greeting of the television art instructor, as his image is seen in twenty-eight Hagerstown elementary schools every morning. His audience in some two thousand art students, one grade level each day, for a weekly total of more than eight thousand viewers. This is closed circuit TV art instruction—an innovation that brings art closeup to a fascinated student body.

Early in 1956, under the sponsorship of the Ford Foundation, through the Fund for the Advancement of Education and the Electronic Industry Association, Maryland's Washington County School System became a pioneer in this type of instruction. Through coaxial cable, the studios located at the Board of Education in Hagerstown, Maryland, produce live telecasts daily in all areas of learning for Elementary, Junior and Senior High School. Since the inception of this program, the popularity and advisability of televised instruction has spread rapidly. Many cities and towns have utilized free time on open circuit commercial stations for televised school instruction. Television is taking its place with radio, films,

and textbooks as an aid to learning.

"Why teach art by television?" The question is often asked by observers. Perhaps the following statements will serve to clarify this for you. Much advanced planning with elementary teachers and art specialists from all over the nation and hours of research by the studio teacher account for the success of this means of presenting art experiences. The studio teacher, an art trained person, is responsible for presenting new media and tools, demonstrating processes involving art experiences, motivating and stimulating the creative urge of the child, producing visual aids that clarify the scope of the lesson, and providing a rich and lasting appreciation. Television can also offer a rich type of in-service training to classroom teachers, and give a county-wide evaluation and study of the children's art work. The correlation of science, social studies, health and similar daily life experiences becomes more natural when pointed out graphically and realistically through art televised lessons. To match this one-for-many coverage would require a traveling staff of at least a dozen art teachers. Here within a split second, all students are reached at one time!

Many valuable resource materials can be viewed this way and in no other way. A good example is our use of masterpieces of painting, sculpture and craft work from the Washington County Museum of Fine Arts. Mr. Bruce Etchison, our museum director, and grade six art studio teacher, supervises the handling of costly art treasures and co-

operates fully in discussing these fine resources to the children. As studio teachers, we are bringing art to the child, rather than hoping the child will come to art. Many art resource people are willing to give up time for a telecast, but would never be able to visit every school. Thus, everyone benefits from one telecast. Through the means of a video tape recorder, we can replay a previous telecast, visit classrooms to observe student reactions, and keep a record of things as they occur. No individual school would be able to provide this kind of enrichment in any other way.

The classroom teacher, as well as the students, benefits from the use of televised art lessons. Usually, the average classroom teacher is untrained in art and welcomes these aids and ideas. The classroom teacher assumes the important role of following up the motivation which has been started by the studio teacher. Weeks in advance, the classroom teacher is notified as to what the telecast will cover, giving him time to prepare his students and do his own research. After the presentation, he can act as a guide and continue fostering creative thinking. The reactions to the telecast can be noted on a feedback card sent to the studio teacher the following day. This acts as a barometer for the studio teacher.

There are many other advantages to teaching art by television. Careful planning and presentation of materials and varied stimuli can open the door for children to create original art work. No patterns, stereotyped rules, or routine

The storage vaults of the Washington County Art Museum offer a wide variety of resources for display on the closed circuit TV programs. Here, director Bruce Etchison and author Clyde Roberts make selections for an upcoming lesson.



Students at Pangborn Elementary School try a group project in paper mache scrap animals. They will have opportunity to see their handiwork displayed on a future TV show, may also appear as demonstrators.



Photos by A. Vernon Davis



Two cameras train on art demonstration performed by instructor Roberts. Alternating shots switch from work under way to finished display in rear. Only TV can provide dramatic closeups for audience of thousands.

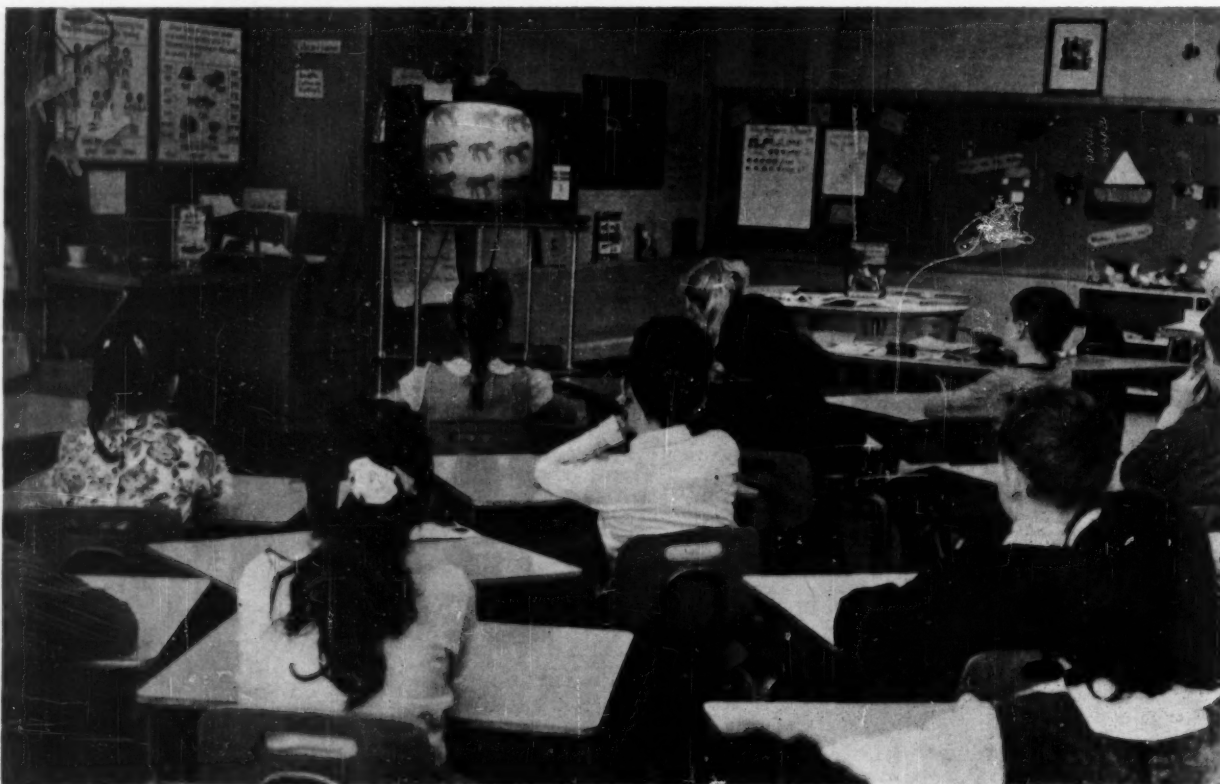
regimentation has yet resulted from this televised instruction. The art instructor has time to plan and arrange the average twenty minute telecast so that it contains the best possible means of presenting media and tools of expression. He is able to create ideas that will stimulate the child and create a desire to work with materials available. A continued striving toward mind and hand coordination, and a background of appreciation and thrills through adventures

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Participation in actual telecast is eagerly sought prize among students. Here is an arts and craft lesson, tied into a social studies unit on American Indian handcrafts. Students make paper mache pottery and weave yarns on cigar box loom.



Third graders study telecast review of past six weeks classroom work. Selected examples were chosen from daily schoolwork, providing young students with exciting opportunity to display their art progress to countywide audience.



Greatest of all wood-block artists was Albrecht Durer, whose intricate "Betrayal of Christ" is seen here.



Metropolitan Museum of Art

The Historic Woodcut

by IRENE ARONSON

The art of the woodcut assumed great importance in early 15th century Germany. Only in our own century since have practitioners come along who may be said to rival the carved art of men like Albrecht Durer.

Numerous examples of the early singular woodcut have been preserved. The early woodcut was invariably drawn, designed and cut by the same artist. In late centuries, this procedure changed, and often the artist drew on the wood-block and another person, specifically trained for the job of carving, would do the actual cutting. More recently, creative craftsmen have returned to the all-by-one technique.

The early woodcuts rarely have a datemark. One of the most significant and best known early woodcuts, dated, is a print of St. Christopher. It is enscribed with the year 1423. There also exists a type of print made from wood-block, of even earlier origin. These unusual works, created about the turn of the 14th century, actually were pattern

prints on textiles, and are from Germany. They are referred to as "Zeugdrucke." The man who cut these textile blocks was called a craftsman, belonging to a guild.

Let's look again at the officially dated print of St. Christopher, the oldest woodcut with a date enscribed. It was found in the monastery of Buxheim, and today it is included in the Spencer Library, part of the Rylands Library of Manchester, England.

About 3,000 prints from the early 15th century have been preserved. No one knows the exact number of early woodcuts, which were originally in existence. Those woodcuts that have been handed down to us are generally only single leaves from a block; the other prints are unaccounted for, and must be presumed lost forever. These early woodcuts are unsigned by the artists. Only towards the end of the 15th century did the artist cut his initials or name into the block. Actually, very little is known about the early

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Miss Aronson's woodblock prints not only are exhibited, but are also used as spot drawings in magazines. Below is a finished woodblock print, made as described here.



Irene Aronson demonstrates the steps in making a woodblock print

The first step in creating a woodcut is planning the design. Sources of inspiration lay all about you — in nature or in the library and museum. Many sources are available. In a large city like New York, the artist can browse through the Metropolitan Museum, Museum of Modern Art or New York Public Library, for example, where he will find endless material to afford ideas. In small communities, we must content ourselves with books or nature itself. Often this will prove preferable. A simple arrangement of fruits in a still life set-up, a vase of flowers, a walk in the park, or along the sea shore, each may provide the starting point for a composition.

Once the image has been sketched actual size, it must be transferred onto the woodblock, with use of tracing paper, or by direct drawing. Always work in reverse, with the aid of a mirror, if any printed material is to be encribed.

The type of woods employed differ. For woodcuts, long-grain wood is used—either cherry, beech, pear or applewood. For the more delicate technique of wood engraving use a type of end grain wood.

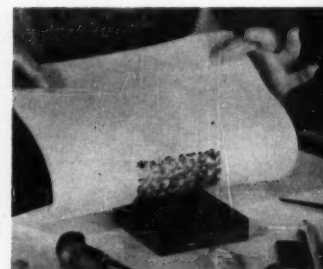
The required tools are: knives, scorpers and gravers in assorted sizes, and a rubber brayer to roll on the ink. A set of six tools costs about six dollars and can be bought at most art stores.

For drawing on the woodblock, pencil, India ink and a brush are necessary. After the image has been transferred to the woodblock, it is ready for cutting.

A woodcut print is a relief print. This means that only the lines and areas which have not been cut away, will print black; any lines or areas cut away will print white. Therefore, the woodcut print is an interchange of black and white values. The art lies in not cutting away too much, nor too little. It takes time and practice to become expert.

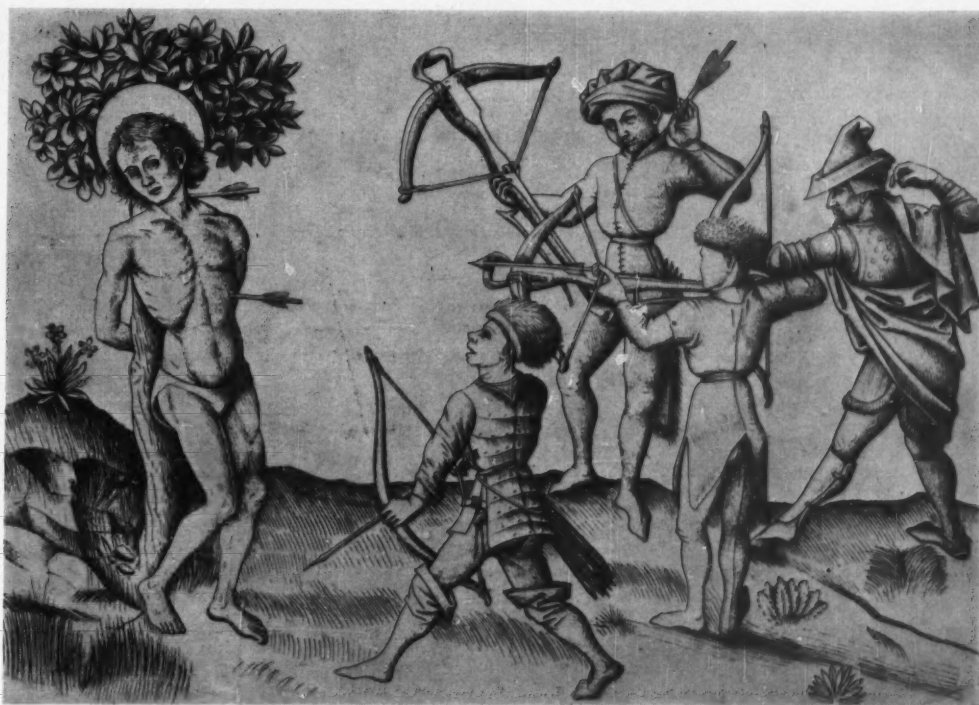
The final step is to print. First we ink the block, and, pressing down a sheet of paper, we pull a proof. Black ink and a roller are necessary equipment for taking this trial proof. A paper, suited for printing woodcuts, is used. To get the print, this paper is laid

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Three basic steps in making a woodblock print: (1) Cut the design onto the wood, following the inked sketch on its surface; (2) pull trial proof by rubbing on back of rice paper with a wood "spoon" or similar object; (3) gently lift paper and examine results. Make corrections as needed, and repeat proofing as work progresses.

"St. Sebastian", a fifteenth century woodcut print signed by the "Master of the Playing Cards."



Metropolitan Museum of Art

woodcuts of the 15th century.

Many of these single prints are of religious content. Often they refer to daily life and customs, or they depict scenes of good and evil and were used to ward off bad luck, illness and disaster. They became particularly popular during the great Black Plague. These scenes are illustrated in a naive and primitive manner. Some of the woodcuts are colored. They were either printed from several blocks, or hand-colored after printing. All of these early prints are of great interest and appeal to us. Many of the singular prints only reached us by pure chance. These woodcut prints were preserved by the people of the 15th century by pasting the single sheet inside the lids of boxes, or inside the covers of books, especially Bibles. Sometimes the origin of the boxes and Bibles have aided greatly in identifying the prints found inside of them. On other occasions, the watermark of the paper, or the type of Saint-figure depicted, or the inscription of a locality, have provided the necessary clue leading to the origin of a print. Germany was definitely the cradle of the earliest woodcut.

Another use of the woodcut was in the decorating of playing cards, block books, calendars and leaflets. These illustrated leaflets were distributed at markets, public gatherings, fairs and travelling shows to the public. They were especially popular among the poorer class of people and often served to decorate their homes.

The playing cards were produced about the end of the 14th century or earlier, at Ulm, by the use of the woodblock. (An exact date has been difficult to establish for playing cards.)

The block book is a book where text and pictures were cut in the woodblock; no movable type was used. The dates of origin of books are also difficult to establish, but they seem to have first appeared around 1450 A.D. Only one side of the paper was printed. The paper was laid on the block and an impression of a page was made by rubbing

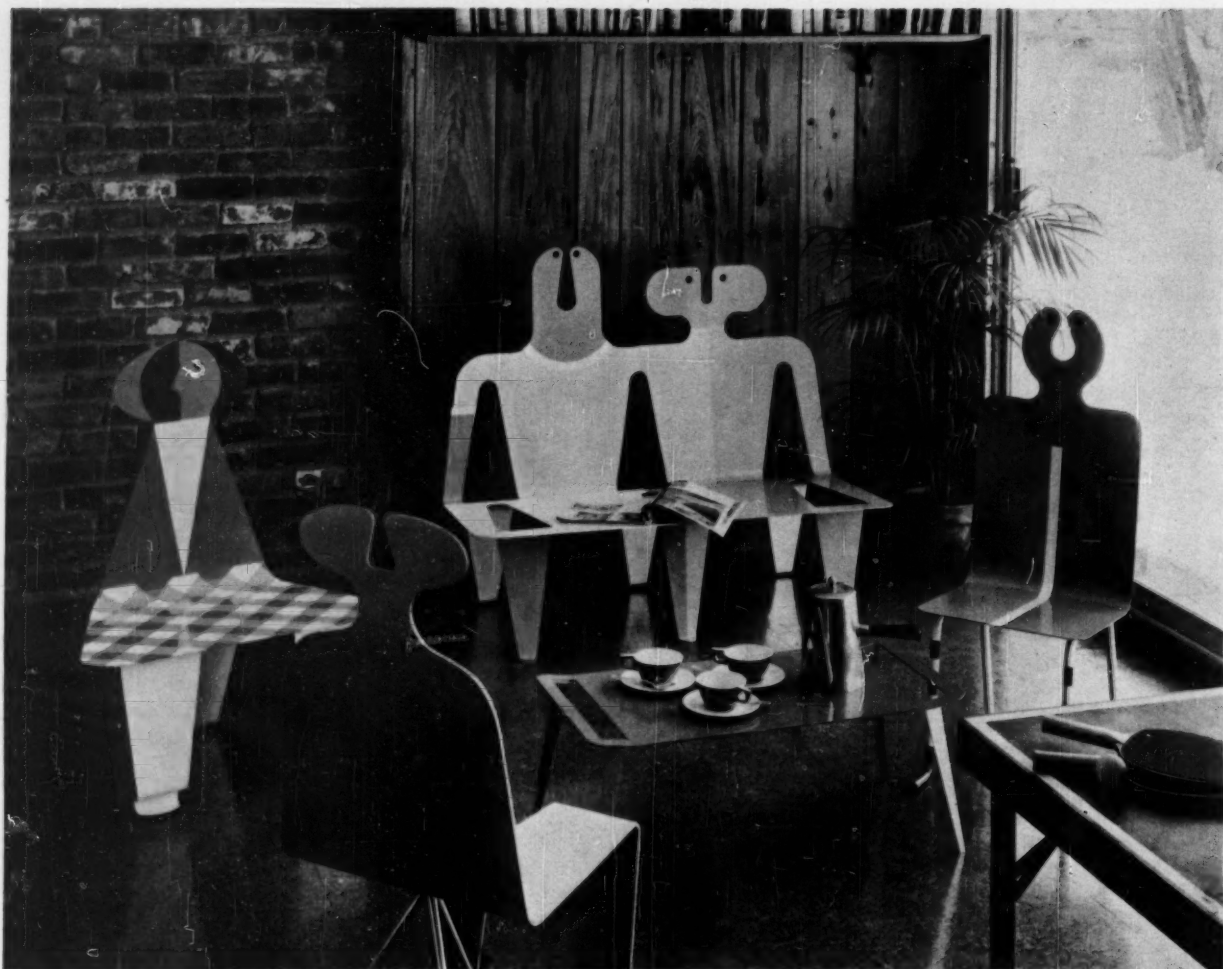
the back of the paper on the block. The backside—empty side—was later attached to the empty page of the next woodblock print. Later, block books were produced with the help of a press. Between 1454 and 1470, many of the block books were created. Most have been lost to us. Some of the best known block books are *The Apocalypse*, Dutch, 1430; *The Ars Moriendi*, Dutch, 1450; *The Biblia Pauperum*, German, 1430; *Historia Beatae Virginis Ex Cantico Canti Corum*, Dutch, 1460; *Speculum Humanae Salvationis*, Dutch, 1460, and *Symbolum Apostolicum*, German, 1430.

The *Ars Moriendi* had 17 editions. All told, about thirty-three works of the above mentioned books existed and these appeared in around a hundred different editions. The fact that the artist created the picture and the lettering in the block books resulted in unity and superb design.

The early woodcutters really were just craftsmen who cut the designs on the woodblock after their own devices and their own naive drawings. These woodcut prints were then sold to the masses for their amusement and instruction. These woodcarvers were seldom capable of achieving high artistic calibre. The early woodcut prints possessed a primitive and crude nature.

About 1490, a change in the quality of the woodcut occurred, through the influence of Wolgemut and Durer. The art of the woodcut was suddenly and dramatically raised to great perfection and exquisite beauty, especially at the hands of the master of the woodcut, Durer. He was born in 1471 in Nuremberg and died in 1528. Both Durer and his teacher, Wolgemut, were also superb painters. To create their woodcuts, they drew directly on to the woodblock, and either cut the design themselves, or had it cut by a professional woodcutter. Michael Wolgemut (born in 1434) spent most of his life in Nuremberg. He illustrated for the famous Anton Koberger, a printer who published,

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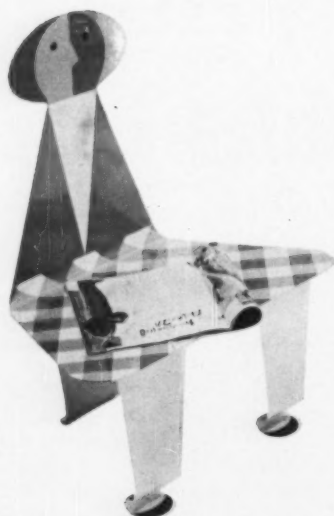
What can you do with aluminum in your workshop? Here's the answer educator-designer Jay Doblin came up with:

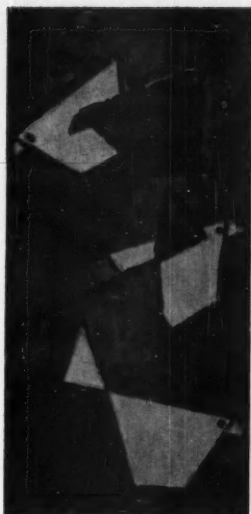
People Chairs

Many art of educator has serious purpose

People who have been run down by steamrollers may now take heart. Their active careers have not ended; now they may pose for art educator-designer Jay Doblin as he creates his latest contribution to the furniture world: "People Chairs."

Here are several examples of Doblin's tongue-in-cheek art, possibly inspired by the bizarre cartoons of Saul Steinberg, in which furniture and occupant blend together as a single unit. The chairs were executed for inclusion in "Forecast", a special collection of future uses of aluminum, sponsored by the Aluminum Company of America. Behind the whimsy lay some serious points of significance to furniture designers. The chairs are folded from a single piece of aluminum, not assembled from components like ordinary chairs. And the chairs and accompanying table are quite functional. The twin chair will easily handle over five hundred pounds of weight. Finally, aluminum furniture is impervious to weather. ▲





Birds

Maud Rydin creates in

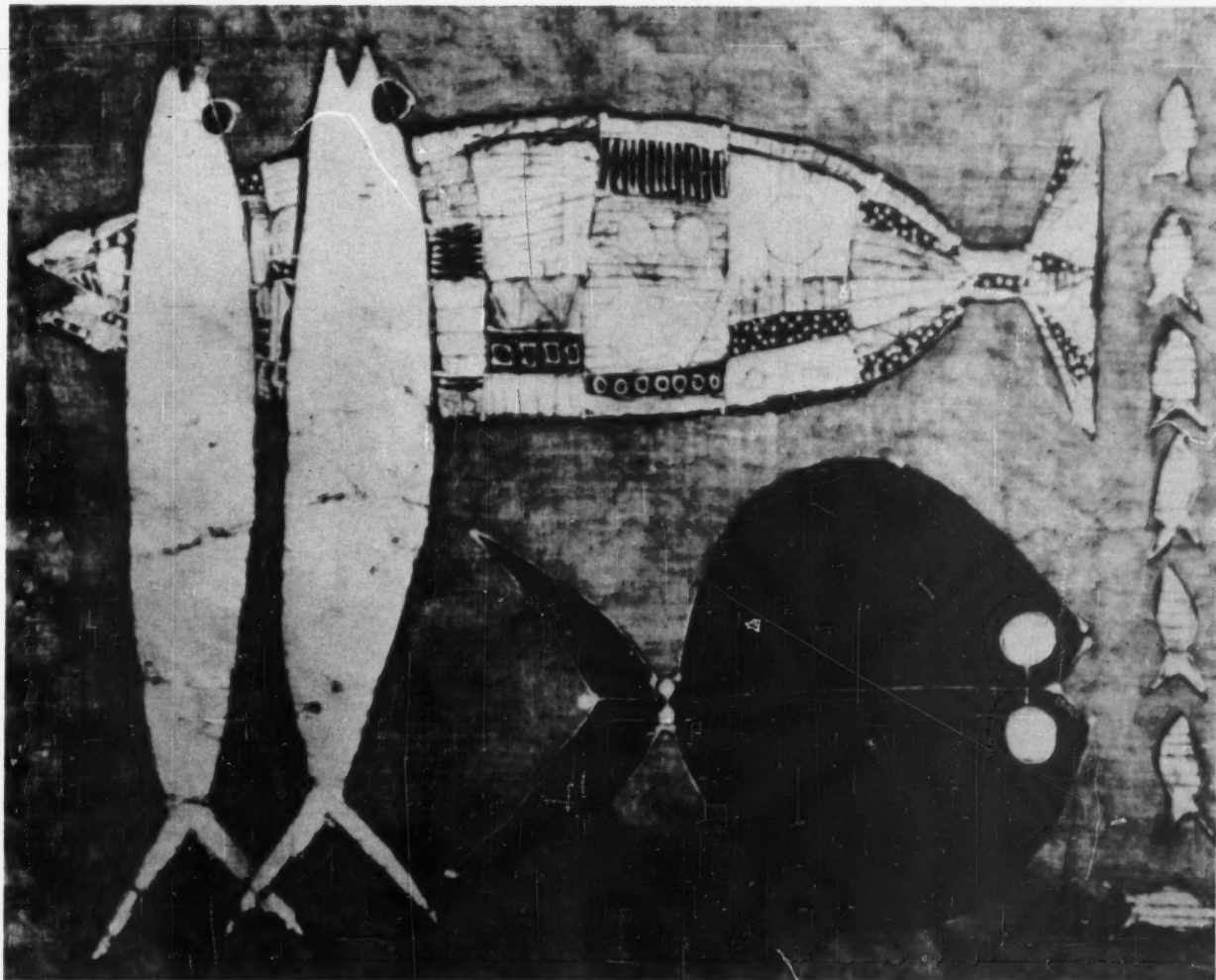
BATIK

*thousand year old resist decorating
technique finds contemporary art use*

Among craft decorating techniques, that of Batik is old; even its most feverish practitioners cannot say for certain how old. Batik was practiced in Java at least as far back as the eleventh century and has also shown up in the ancient historic fabrics of Russia, China, Turkestan and Japan. Today, only in Java is the procedure practiced in its rudimentary manner.

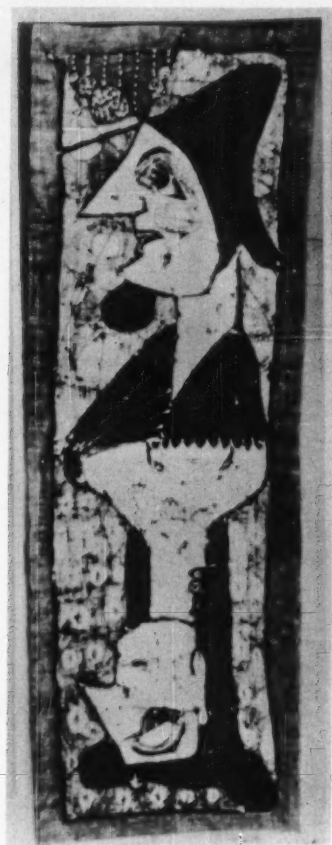
The most extensive collection of batiked fabrics is currently housed in the Institute voor de Tropen in Amsterdam, and just a few hundred miles away, an attractive young woman named Maud Rydin has taken to herself the pursuit

School of Fish

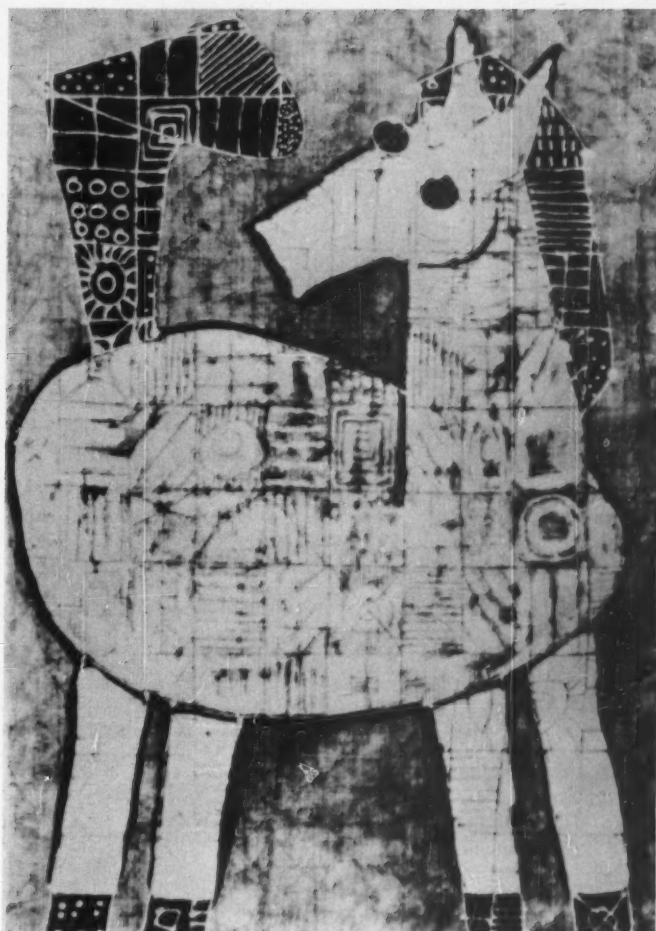


Maud Rydin's batik wall hangings bring a contemporary flavor to a craft of antique tradition. Commonly associated with the decorating of fabrics for wear, the wax resist technique of batik here becomes a painter's medium, as in "Fruits of Summer" and (below) "Mermaid."





Maud Rydin's batiks are one-of-a-kind originals and are executed according to a thousand year old technique. Though the common use for batik is in clothing decoration, Miss Rydin uses it for creating art which is framed and hung.



of this unusual craft. Miss Rydin, a statuesque blonde in the traditional Swedish manner, has recently exhibited her batik work at the Museum of Contemporary Crafts in Manhattan, and this fall some twenty-five of her best pieces will go on circulating exhibition for the Smithsonian Institution.

Formerly a painter, Maud Rydin's monumental style has made an easy transition to the resist-dye process which is the heart of batik decoration. She prefers to mix her own colors and works on linen, cotton and pure silk, all of the best quality. Here is her method.

The material is first hung upon a wall, measured and a sketch made to develop the design. This is then done full size in a cartoon which is then transferred to the material. All work is done directly; the batik process does not permit design changes once the work commences.

Decorating proceeds slowly; some batiks will take a month or more to complete. When the sketch is on the material, it is taken down and stretched taut across a frame and placed on a work table. Hot wax is now applied to all areas which are to remain white (i.e., undecorated.) A tool of

native Javenese origin, called a *tjanting*, is used to paint on the thin lines of art and even more delicate ones are rendered by scratching through the wax with a needle.

Batik, being a wax resist technique, calls upon fine control by the artist. Although corrections may be made in the wax before dyeing commences, they are never made during the actual decorating. With the wax now hard against the fabric, the dyeing proper may be done. While, in more modest projects, as in schoolwork, ordinary clothing dyes may be employed, Miss Rydin creates her own subtle tints and shades from jealously guarded recipes of her own devising.

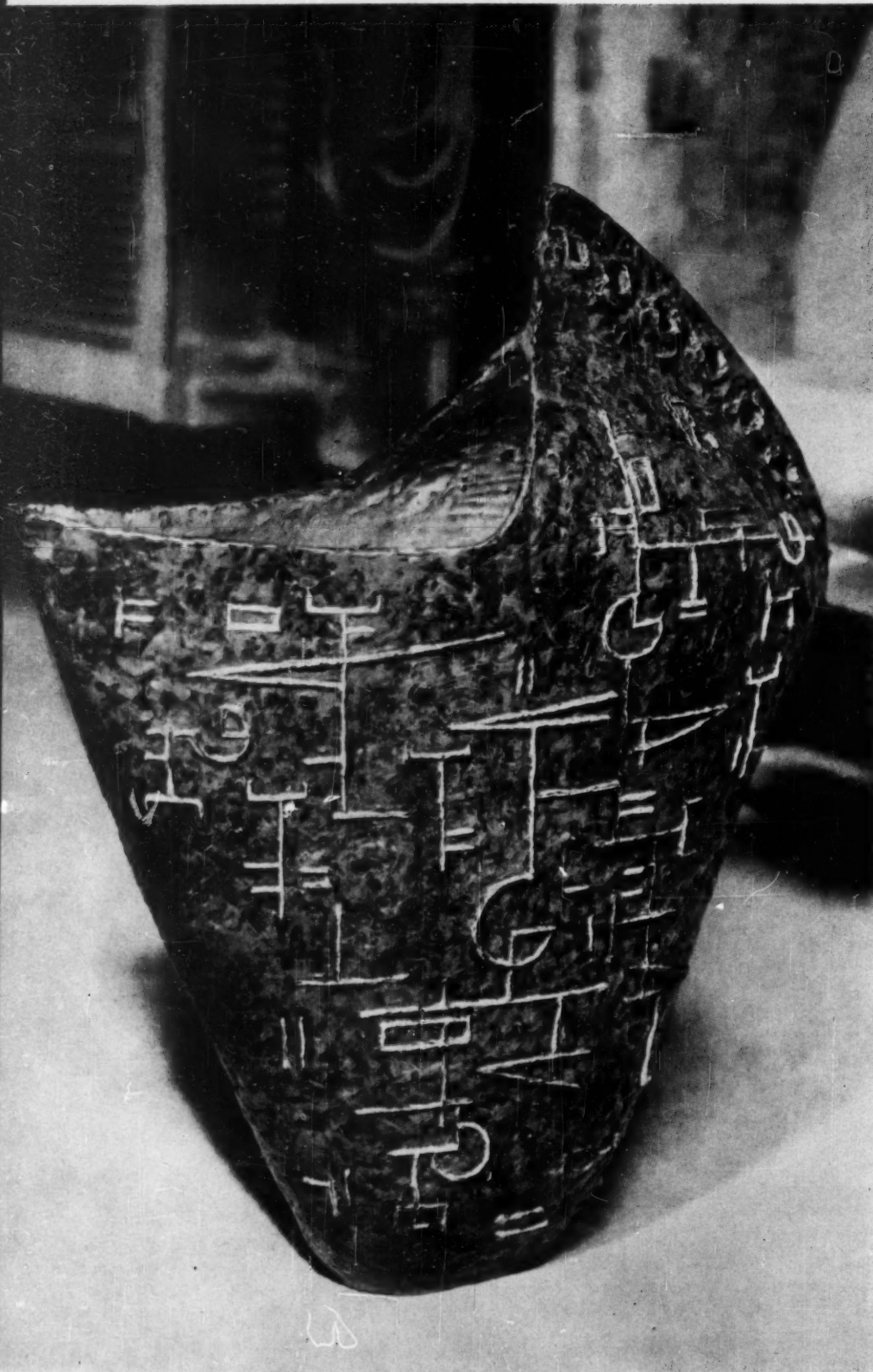
The batik is sunk into large bowls for this five minute dyeing step. The lightest colors are first and these graduate to the darkest, each dipping being a separate step. The longer the fabric is in the solution, the deeper the colors become. With the first dyeing completed, the fabric must now dry.

Then, the same procedure is repeated for each different

continued on page 215

STYLE SET

Outstanding example



High-fired clay vase, over 3 feet high, with relief decoration *ast-ratto*; interior glazed red. Designed and made by Marcello Fantoni at Ceramiche Fantoni (ITALY)

examples from: "Decorative Art 59/60"
Studio-Viking, Publishers (\$8.95)

TING CERAMICS

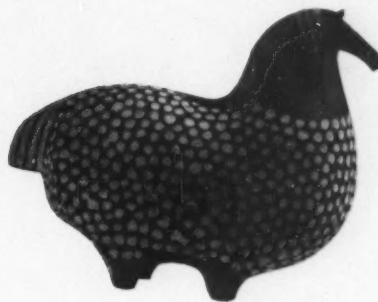
of European decorative handcrafts

Among the more than four hundred choice examples of craftsmanship included in the latest edition of "Decorative Art 59/60" are these fine pieces of hand-decorated pottery and enameling. They afford an excellent glimpse at the high standards achieved by craftsmen abroad—included are pieces from Finland, Italy, Great Britain and Sweden. The U.S. is represented here by a trio of earthenware vases turned under the imaginative hands of Gertrud and Otto Natzler. As is usually the case, European ceramics combine simplicity of approach with fanciful shapes and motifs. None of the pottery appears to be laboriously conceived or decorated. And there is a strong trend towards whimsy, with stylized animal forms currently much in vogue. These all make handsome decorative notes for the contemporary home furnisher and it is to be expected that copies based upon these designs will soon appear extensively throughout U.S. stores. Indeed, the biggest customer for the European craftsman is the American homemaker and businessman's office; the motifs are created to appeal to both the Yankee taste and dollar. Fortunately, the standard of workmanship and imaginative application is high. The American craftsman, a relative Johnny-come-lately to the art, looks to his European cohort with respect. ▲



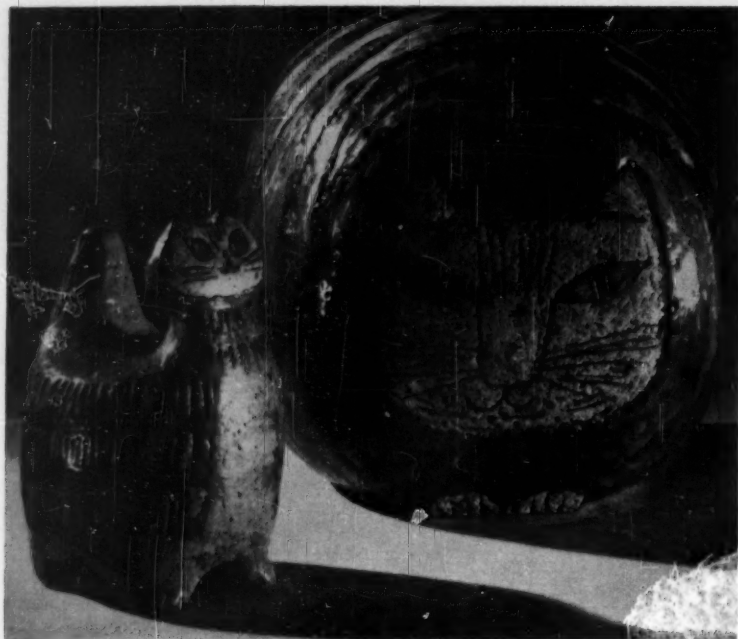
Earthenware plaque, incised and relief decoration in multi-color glazes. Designed by Rut Bryk. Made by o/y Wartsila-concern AB Arabia (FINLAND)

Chamotte sculptured horse, unglazed; decorated light khaki spots on rust ground. Designed and made by Stig Lindberg at A B Gustavsbergs Fabriker (SWEDEN)



One-of-a-kind earthenware pots; red body, tin glazes, oxide and textured decoration; bottles 14 inches, jar 12 inches. Designed and thrown by George Dear. For Briglin Pottery Ltd (GB)

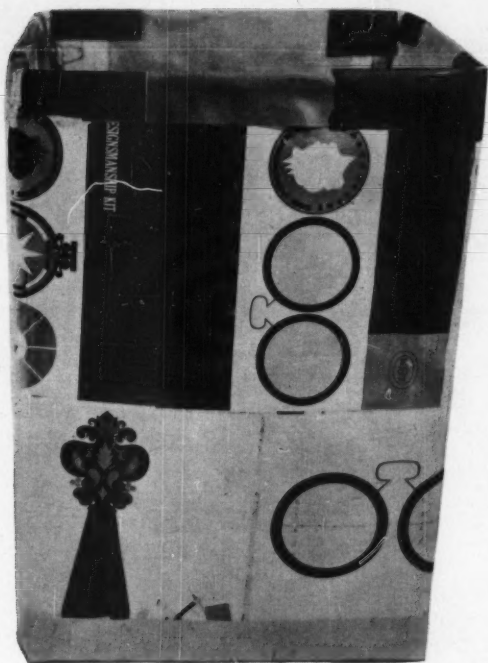




Stoneware, partial glaze; big cat grey-brown, small cat ochre. Designed and made by Lisa Larson at AB Gustavsbergs Fabriker (SWEDEN)

BELOW : Earthenware vase, green crystal glaze, pedestal bowl, deep red glaze; small bowl, mystic blue glaze. Designed and thrown by Gertrud and Otto Natzler (USA) (Dalszell Hatfield Galleries)





Decorated Wastebasket Art

by JESSIE HUDSON

An incredible amount of waste paper products accumulate every day in the average household—newspapers, shirt cardboard, food containers, advertising circulars are just a few of the normal bombardments. Accordingly, wastebaskets are a primary furnishing, virtually a necessity. But the usual wastebasket is either a costly or mundane sort of thing. And every new room added means another potential container to house the paper trash that gravitates to that location.

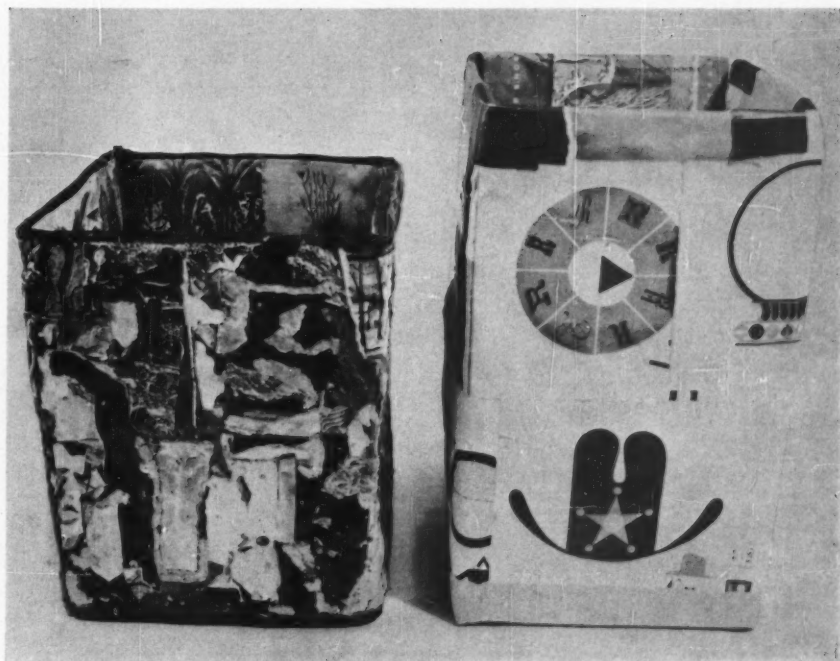
Homemakers go on periodic shopping trips in an effort to locate a wastepaper container which, in some manner, may fit, or at least remain obscure in the room concerned. But the store variety are mass-produced and, consequently are stereotyped in categories that seem too cute, too kitcheny, too bathroomy or just plain too ugly. This writer decided to do something about it, when we built on a family-studio room.

The decorative motifs illustrated were created in a few

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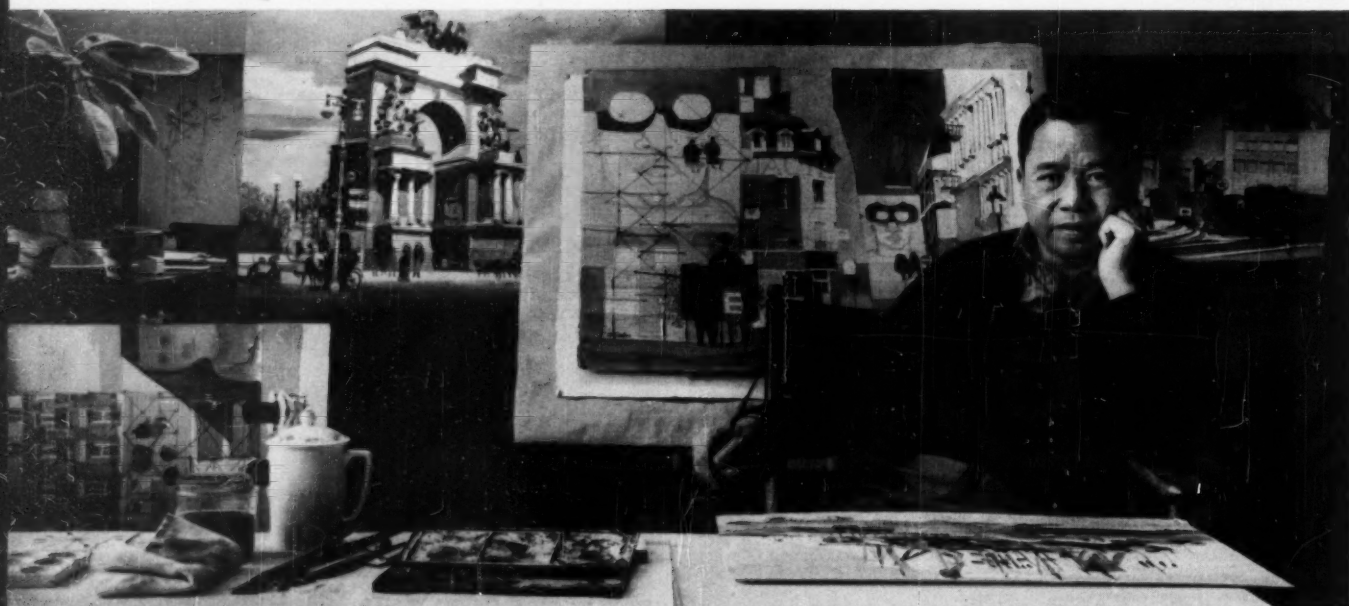
A quartette of unusual wastebaskets, each created in about an hour of working time. They were made from heavy cardboard or metal cans, decorated in abstract, collage or mosaic manner. All materials are scrap, thus providing the homemaker-artist with an endless variety of possibilities which may be changed at will.



曾景文

dong kingman

Photo by Arnold Newman



CLOSEUP OF AN ARTIST

by MARY JANE GUITAR

A fellow artist once said of Dong Kingman: "He is really amazing! He can see pattern in anything, whether it is a blade of grass or a crowd of people." In an attempt to discover just how Dong has developed this gift of the seeing eye, which is so important to the artist, we spent several days with him in his studio. We then followed him outdoors to his favorite sketching haunts. We talked about art and artists, and we watched him making pictures, following the principles of art which he had so clearly and firmly expressed in conversation. This is how the talk went. . .

Mary Anne Guitar's interview with Dong Kingman was prepared for publication in "Famous Artists Magazine", the periodical for the Famous Artists Schools, Inc. of Westport, Conn. Mr. Kingman is a faculty member of the school and a contributing editor to Design Magazine. He is generally conceded to be one of the world's top watercolorists.

The Interview . . .

The first question I'd like to put to you, Dong, is the all-important one; why do you paint? What impels you to make painting your lifework, to spend enormous amounts of time and energy making pictures?

Many people have asked me that question. I usually say I paint "for fun" but that doesn't express anything. I only know that I have this urge to paint. When I paint I feel relaxed. I am happy. If I don't paint then I am unhappy.

I thought artists were supposed to suffer?

Some painters, I know, are tense. But there is a feeling of peace for me when I paint. There is also the challenge of painting. You are asking yourself, can I put this down on paper? Can I get this beautiful thing down on a two-dimensional flat surface? Can I paint the tree the way it should be, the way I see it?

Have you always used watercolor? Haven't you ever been tempted to express yourself in another medium?

I learned to paint like my ancestors. The Chinese use only one medium—watercolor. I think it is the most convenient medium if you want to do outdoor sketching. It's compact to carry and the wash dries almost immediately.

Wouldn't pencil, or pen and ink do just as well?

Not if you want to have color. I suppose the reason I have always worked in watercolor is, simply, that it is right for my temperament.

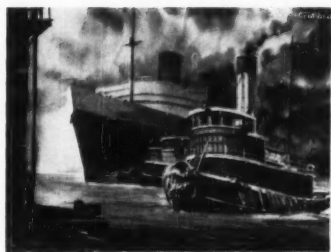
How do you mean "right" for your temperament?

Every individual has a particular way of doing things and he must find the medium that gives him the most freedom to express himself well. When I paint in oil, it tends to get sticky. When I work in watercolor I can keep it fresh. You know how it is in music. One person chooses to play the piano and another the violin. Whatever suits you best is what you should adopt.

I confess that I always thought of watercolor as rather wishy-washy, too gentle a medium for work that had emotion and force. But your pictures do have power. How do you achieve this kind of forcefulness and three-dimensional strength in your watercolor paintings?

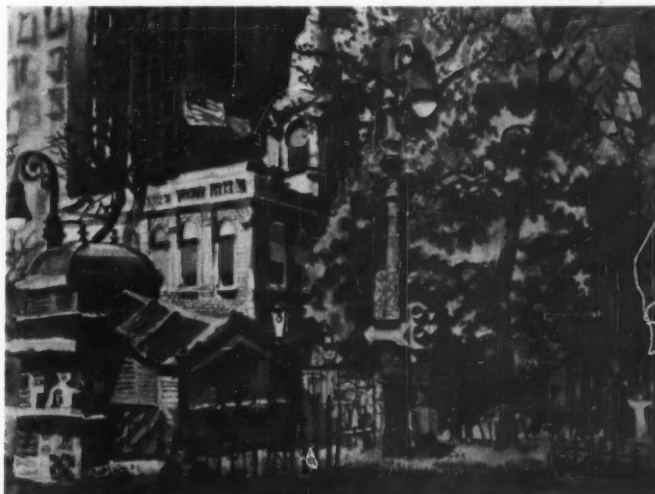
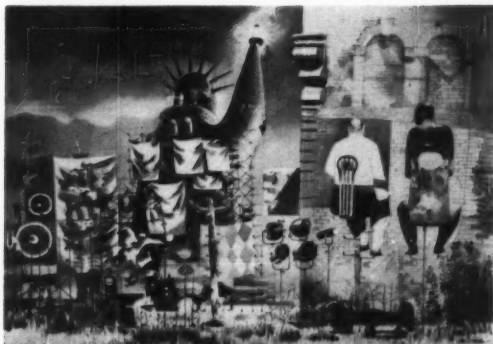
I was always interested in architecture. I studied in an architects' office in Hong Kong as a boy. I'm always thinking of things in terms of plastic forms and three dimensions. I suppose this quality is what you are responding to in my pictures.

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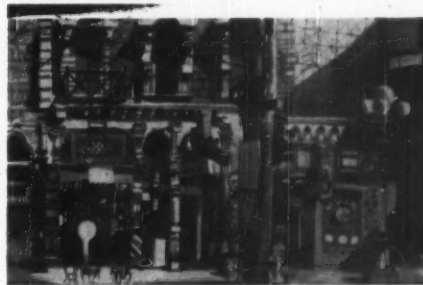


Tugboat

Circus and The Lady



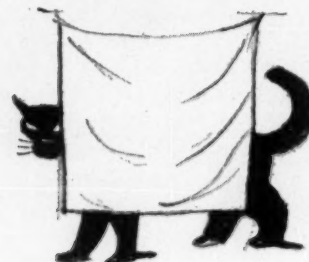
City Hall in White



The EL

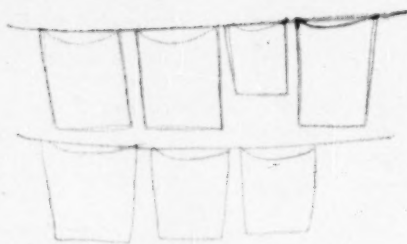


Here are two pictures of the same black cat. In one you see all the cat but there is no great interest. But if he peeks out at you from behind a white cloth he seems more at home and cat-like.

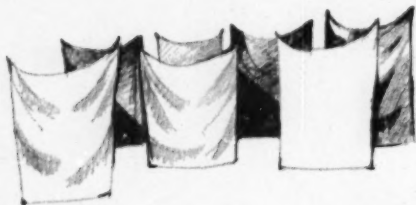


What makes an object interesting?

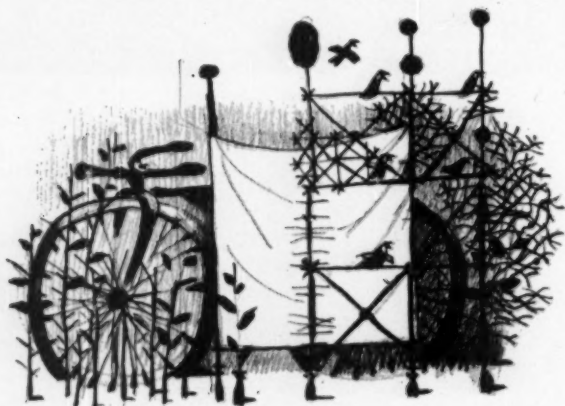
some thoughts on composition by DONG KINGMAN



White pillow slips on a line in full light are commonplace. To add interest place them in mixed light and shadow—superimpose them and eliminate the line.



Is not this bicycle, seen through wire and laundry, more unusual than one seen in a catalogue page?



For many years I have enjoyed the thrill of painting outdoors with water color. After I have planned the picture and painted in the main shapes and areas I am ready to finish it off by painting the details. These must make the picture interesting and lively looking.

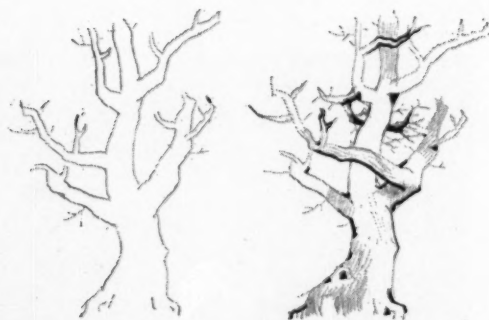
Mainly, these details are the homey objects that people come across in their daily living—such as cats, dogs, lamp posts, wash-on-the-line, autos, tugboats and the like. We can paint these things in a dull and monotonous way or we can make them exciting, lively and wholly natural looking in their native surroundings.

As an example, we can paint a busy little tugboat in mere stark outline, just "perching" there on the top of the water. But this way it is static and ill at ease—it does not seem at home in the seething, billowing water mass that it rides upon. By taking liberties—by using our skill and imagination—we must tilt it, distort it and maneuver it into its most happy angle so that it becomes rhythmic, active and water borne.

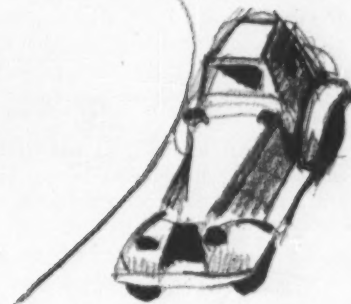
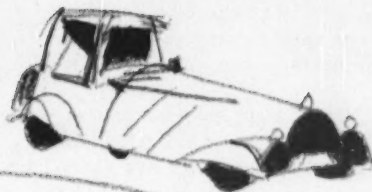
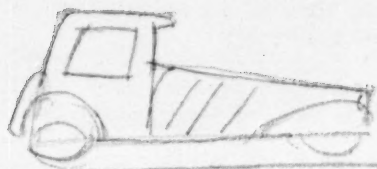
This technique is the mark of the trained artist and comes only with intense and constant observation—endless practice and thought.

I have followed this procedure for so many years that I now rarely use a model—just paint from my memory. I think this is a good way to give objects interest and sparkle because it allows infinite freedom in using one of Art's greatest qualities—imagination.

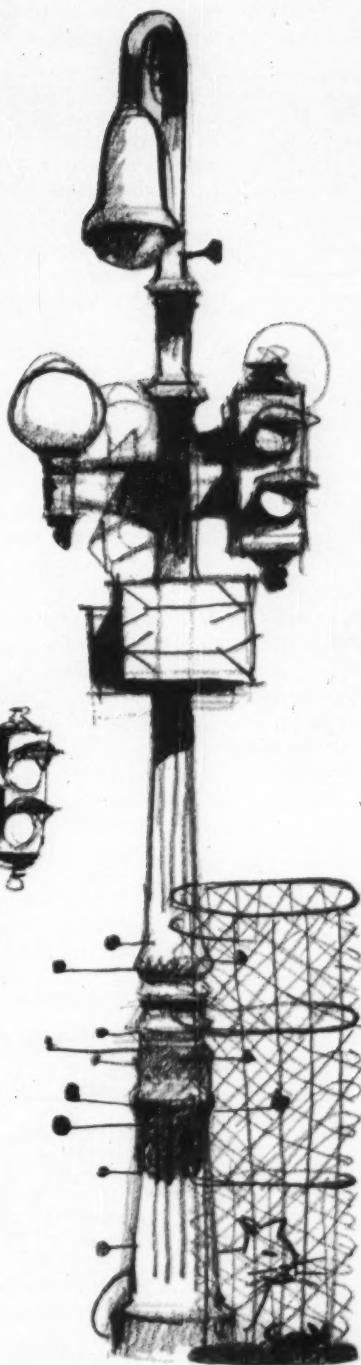
The surrounding sketches illustrate what I mean. ▲



Two trees—alike in silhouette. By adding limbs that criss-cross and by making the sunlight cast shadows upon one, we make it look like a real tree.



The auto in silhouette has no three-dimensional quality. The second auto is better. The third seems to careen and rush at you as a solid powerful mass.



Here is a grouping of lamp posts. The post on the left is bare and stark. The details do not tell a complete story. The big lamp post has character and interest—it seems to be at work as it was intended.



The lonely duck is not enough. A mother and two ducklings are better. And a group of busy ducks of various sizes is lively and interesting.

Your work certainly doesn't seem to me to be the purely decorative watercolor in the traditional Chinese style. It does have grace and lightness but it also has so much vigor.

That is because, I think, I am an American as well as a Chinese. I was born in 1911 in Oakland, California. My family took me back to Hong Kong five years later but somehow I always knew I was an American. I did return to America for good in 1929 and I am sure my painting has been influenced by this country as it was by the Chinese approach to art.

Were you actually taught the Chinese method of painting or did you just absorb it unconsciously?

I learned to write with a brush like any Chinese child. The most important thing a Chinese learns in school is to write with a brush or paint with a brush.



Then you never had any formal art training in the Chinese school of art?

The only art teacher I ever had was a Chinese artist named Sze-to Wai who was my teacher in 1926 at the Lingnan School. He had gone to Paris as a young man and returned to be headmaster at the school. He gave me a Western approach to art as well as the traditional Chinese training. I was painting Chinese style until I met him. He showed me reproductions of the Western masters—Cezanne, Matisse, Van Gogh.

What was the most important thing he taught you?

The thing he taught me that I have been most grateful for was his emphasis on simplification. "Simplify, simplify" he used to tell me. The thing you see from the distance must be painted in terms of the impression it makes on the viewer, not in terms of its complicated details which could only be seen close up.

Most of your work is clearly influenced by the big city. Do you dislike the country or have you just lived in cities all your life and painted them naturally?

I guess I am just used to the city.

What do you like particularly about the city?

The architectural forms fascinate me. Washington is the perfect place for me to paint. I am intrigued by monuments and statuary and big buildings. I have been happy paintings in Paris, Rome, Hong Kong and, of course, New

York. There is so much going on—so many shapes and forms and rhythms.

How do you feel about painters like the French impressionists with their sunny, bucolic atmosphere?

Not good for me. But I try to show in my paintings people sitting around having a good time in the city. Even on a dark, dirty waterfront there will be one spot of beauty. I want to paint the contrast to show the two sides of life.

How do you go about making a picture? Could you describe the step-by-step process?

I go out sketching every day when the weather is good. I go to Central Park or Washington Square or the East River when I am in New York. When I am traveling I make hundreds of sketches of what interests me and then I take them home and finish them.

When you take notes, as it were, by sketching out on location, how do you know when you have enough to go on later, when you work at home to finish the picture?

I can't stop sketching until I get enough identification of the place. Otherwise I would not be able to carry it through at home.

Do you finish one painting at a time?

I have 30 or 40 going at once. Maybe I won't touch one for three months while I think about it. Maybe it will be finished the next day. Everything is going at once.

How do you decide what to paint when you go out on location? What for instance, would you see worth painting in a conventional looking tree or a familiar office building? When you have painted them they look exciting but I never would have imagined they were worth painting.

You have to see the pattern in the things around you. This is not necessarily a special experience for me. It can be shared by most people who take the trouble to train their eye for form and shape. We all live surrounded by beauty. We don't see it because we are not trained to look for it. Actually, every subject under the sun is worth painting. You shouldn't be put off by an object because it is familiar. Look what the great painters have done with the apple, for example. The important thing is what you do with the subject, how you express yourself.



What is your response to a subject when you see it for the first time: Emotional? Intellectual? Analytical?

I think it is probably a combination of all three. But my response is unconscious and automatic, a blend of what I have seen and what I know to be worth painting.



What do you think helped you most in this business of learning to handle subject matter and express yourself?

Hard work brought results in my case. There are no short-cuts. You have to learn about the important principles of art. You have to practice every day. I have been painting for 40 years and I'm still learning. Nobody ever finishes learning art.

I am amazed that you found time to paint in the early days of your career when you were working in factories and as a houseboy to support your family.

I made the time to paint. I painted at night and early in the morning and on Sundays. You can find time if you really care about art.

You believe, then, that you can learn the craft of painting if you apply yourself and master the basic principles of art?

There is no question about it.

Composition is a word that means so much and is, therefore, very hard to define. What does it mean to you?

To me it means the overall pattern, the relationship of the large areas to the small, the rhythms of the painting. Actually the hardest part of composition is making the large element go with the small. You have to work these things out to sustain interest in the painting.

For example?

I never try to put a whole element in a painting in the most obvious way. If I have a cow, I hang a towel in front of her so you don't see all of her.

When you put so much into each painting, so many elements, it must be hard to compose the painting.

That is true. But actually the simplest picture is the hardest to paint. Chinese painting is pure stroke.

How do you go about composing a picture, or can't you really analyze it?

First, you deliberately break up the picture and then you get it all together again.

How do you get it all together again?

That is the hardest part. First I put down my elements. Then I see what large areas I need to bring them all together. A dark tone over one area can draw them together.

Your paintings have so much light in them. Are you always lucky in finding the sun out when you paint or do you achieve this effect in another way?

In my painting I always look for sunlight even if there is none around me. A feeling of sunlight is a happy feeling. It may not be the academic way of doing things to manufacture sunlight in a place where sunlight could not possibly fall. Logically, it's not right but if it creates the mood and effect I want, it makes sense to me. It is important to know how to lighten a picture, because if you have no contrast between dark and light you have nothing.

By inventing the sunlight, so to speak, you are simply exercising poetic license.

This is a thing you learn to do from experience.

You often paint the same scene over again and yet it never looks the same in your work. Why do you return to the same subject matter? Are you trying to get more out of the scene or discipline yourself to see it afresh?

I like to paint subjects I know time and again. I painted Central Park five or six years ago but when I came back from a trip around the world it reminded of something else, something I saw in London, so now I have a new approach to it. I'm not disciplining myself to see the scene in a new way. I just view it differently after I have been exposed to other experiences.

In other words, you take the elements you like from the scene but you don't feel obliged to put everything you see into a painting, or put it on paper the way nature had arranged it?

That's about it. I take the most important thing, important to me, out of the scene. I carry many backgrounds in my head and I use them when they seem right for the picture. Things I've seen in the Orient or Paris look fine combined with a New York impression of trees or buildings.

Do you always "see" the end result of a painting when you first start to work, or does the painting evolve as you work?

Both things are true. You always visualize the end result and hope it will come off. You have that dream that it will. But as you work, new images come to you and the picture may go in another direction.

Are you conscious of the craft of painting while you are working, or is it second nature now? In other words, are you primarily concerned with technique or are you intent upon expressing an emotion through art?

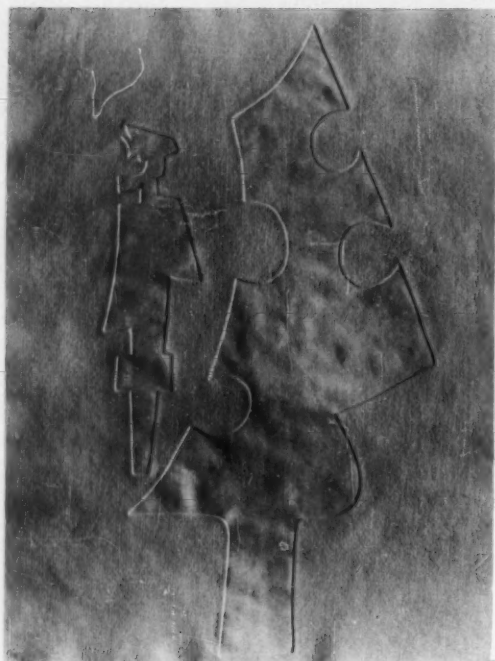
If you don't have technique you won't be able to express the emotion, no matter how strongly you feel it. I think you start out being very aware of technique. But this becomes unconscious before long and your feelings about the painting become dominant. This is probably the strongest reason why you should learn the craft of painting. It is so frustrating to feel a picture and not be able to execute it.

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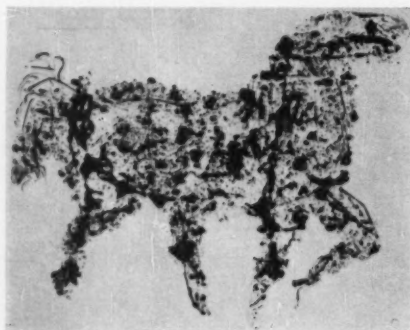
Cincinnati Art Museum offers showing of

CONTEMPORARY PRINTMAKING

article by GUSTAVE VON GROSCHWITZ



"Personages Standing" by Etienne Hajdu uses the unusual technique of *estampille*, by which zinc cutouts are attached to the cardboard and run thru the etching press. This produces impressions in bas relief without the use of ink. (Gallerie Grimaud, N.Y.)



"Horse #1" is by Misch Kohn and employs the combined sugar method and aquatint technique. A series of aquatints with a lift ground is run, producing near-black and white print effects, but retaining delicate lines. During printing, a thin sheet of china paper is bonded to heavy, damp Whatman watercolor paper. This creates a permanent two-ply paper of strength and apparent fragility.



"A Tossing (Not Necessarily a Goring)" is sugar method and aquatint, by Pablo Picasso, drawn directly on the copper plate with a syrup of sugar and ink. By covering the plate and drawing with a light coat of liquid ground and immersing it in water, the sugar absorbs liquid and swells, lifting the ground to expose the bare copper. Aquatint etching is then completed, creating a wide range of grays and blacks. (print courtesy Cincinnati Museum)

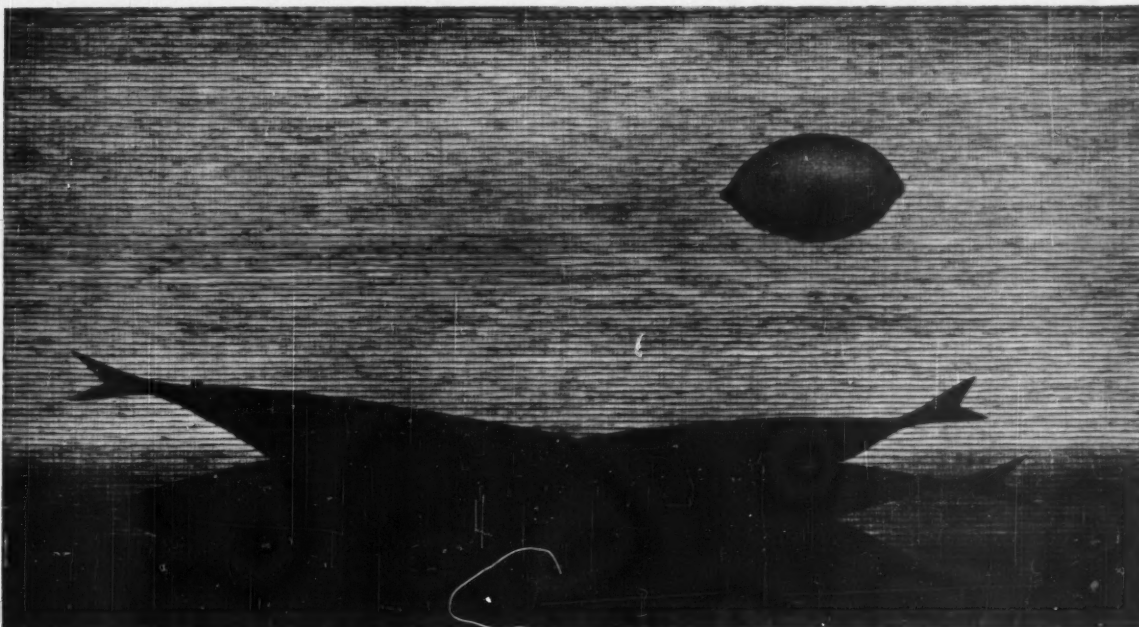
The First International Biennial of Contemporary Color Lithography was inaugurated in 1950. Its purpose was to focus attention on the revival of color lithography which began immediately after World War II. The interest in this medium, centered in Paris, spread throughout the western and eastern worlds to such an extent that thirty-two nations were represented in the Fifth Biennial. During those ten years, artists were also making splendid prints in other color media as well as in black and white. Today, the enthusiasm for prints in the United States and in Europe has reached a level equal to and perhaps exceeding that which existed between the two World Wars when some of the great American collections of old master prints were formed.

The 1960 International Biennial of Prints is not so much a survey of contemporary printmaking as it is a selection of prints of high quality in all mediums made (with a few exceptions) during 1958 and 1959.

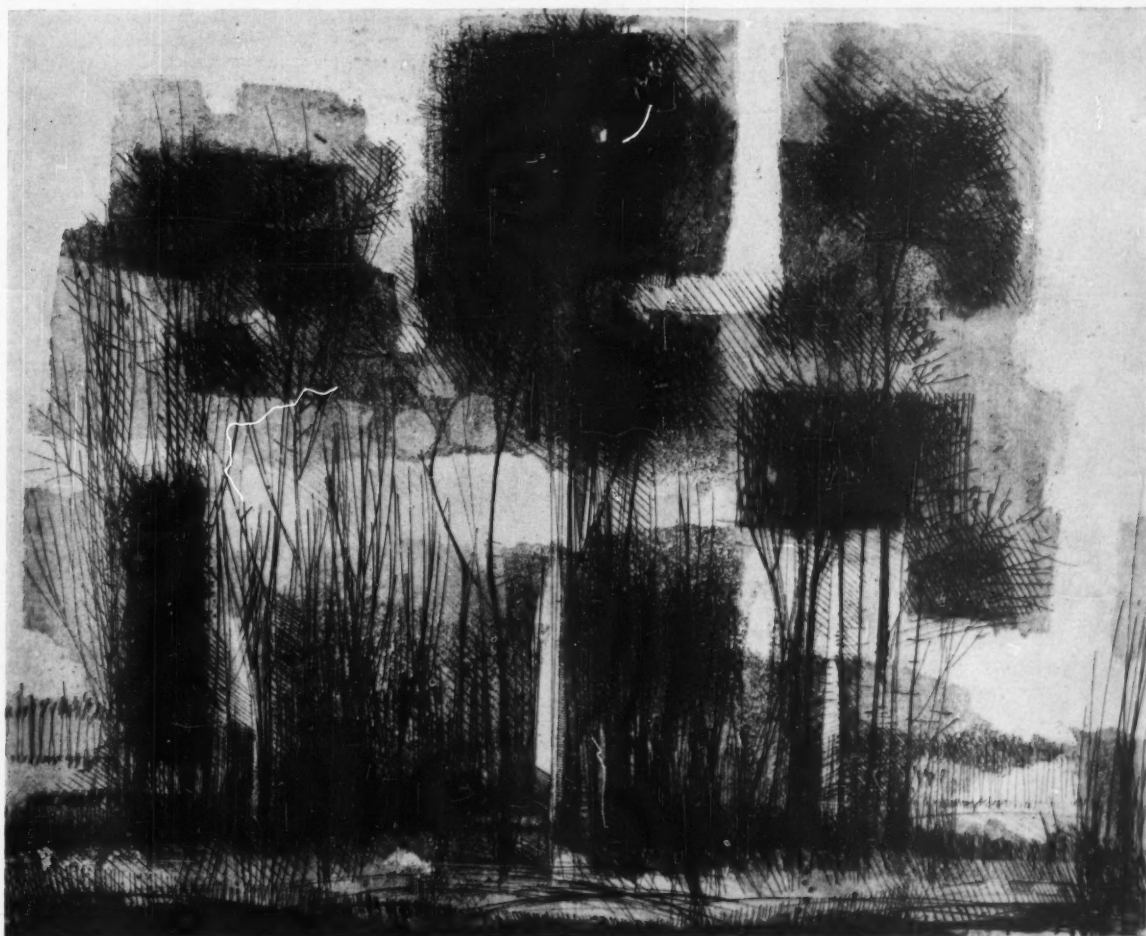
A technical revolution in printmaking has taken place

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all examples are from the collection of
The Cincinnati Art Museum's
1960 International Biennial of Prints



"Fish and Lemon" is a mezzotint by Yozo Hamaguchi. In this technique, the artist works from dark to light. He first covers the entire plate with texture produced with a rocker tool, then he scrapes and burnishes in the whites, grays and blacks. The resulting print has a subtle range of values. (print courtesy Berggruen & Cie, Paris). The etching and aquatint below is called "Poplars" by artist Mario Abis and is in the Cincinnati Museum collection. An aquatint texture is achieved by heat-adhering resin dust to the metal plate. When immersed in the acid bath, the dust resists and when later removed, fine white dots are left. The plate is protected with stop-out varnish about the areas to be etched. Alternately biting and stopping-out creates the range of tones.



play sculptures unique

fresh approach in
outdoor playgrounds

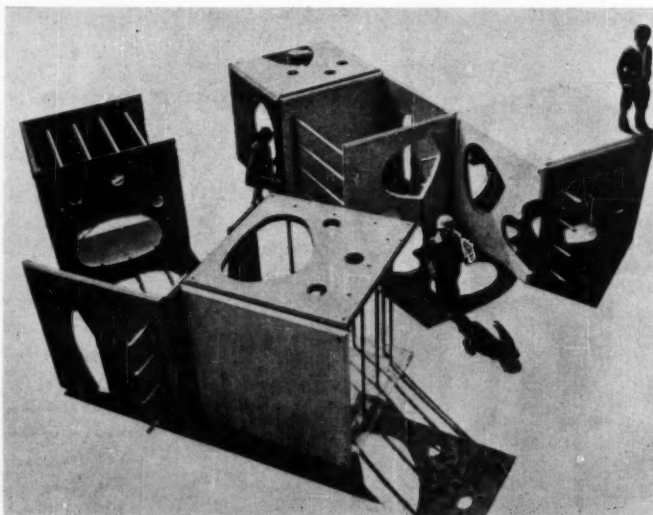


Pony riders come in terra cotta or grey concrete. They are made to sell for delivered price of \$85.



Sculptured playforms range in motif from stylized cactus and heart-shaped sandpiles to ornamental planters.

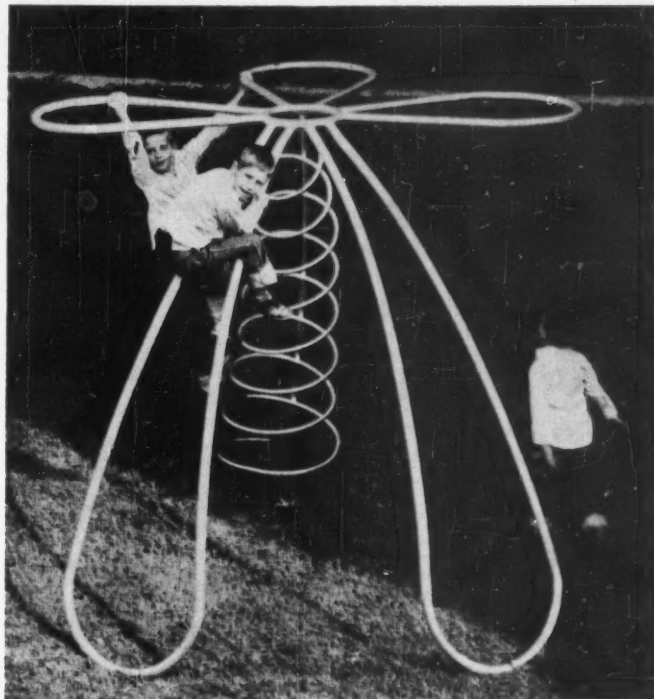
Fantastic playhouses group as an ever-changing village. Winner of 1st Prize, Museum of Modern Art Show. Average unit cost: about \$325.



Weird and wonderful are the shapes of these unusual playforms which have been dreamed up for the delight of small fry. Made of concrete and steel, they are the designs of Creative Playthings, Inc., of Princeton, New Jersey. Priced from about \$50 to several hundred dollars, they will stand incredible abuse at the hands of gleeful youngsters who crawl, climb, stamp and jump over their fantastic shapes. Here's a contemporary solution to the age-old desire of juvenile adventurers to explore in their own backyards. The designs offer child-size cliffs to climb, caves to hide in, wild horses to ride and an exciting variety of stylized stage coaches, crow's nests, animal forms and bridges. The playground designer has worked with materials that weather well through the years—galvanized tubular steel, cast stone, fiberglass, concrete and aluminum form the integral parts. Schools and community playgrounds will find their clean lines provide welcome additions to the architectural profile. Their most recent public appearances were at the U.S. Exhibition in the Moscow Fair, and as prize-winning entries at the Museum of Modern Art's school and playground furnishings competition. ▲

Busy Bee, right, is like a towering palm tree, provides ample opportunity for youngsters to climb. Lists at \$225.

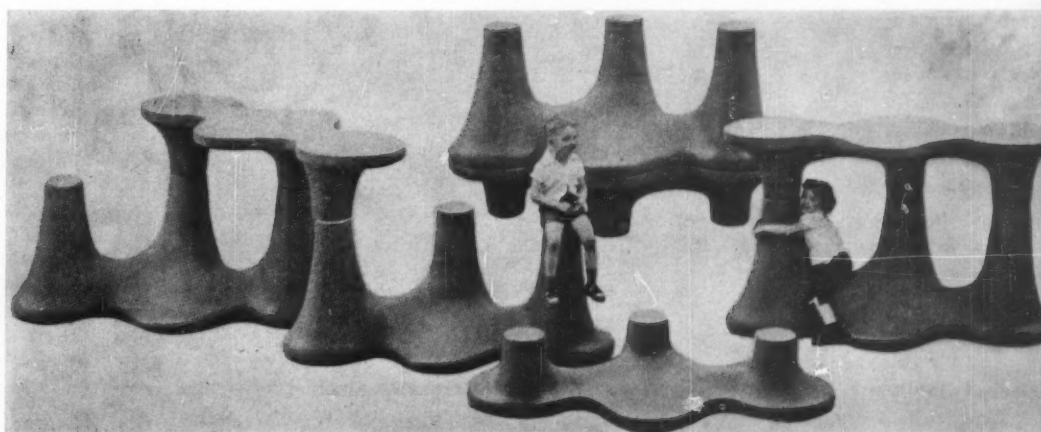
Buses and fire engines are of tubular steel and fiberglass, come in several sizes, sell for about \$250. Stage coaches are also available at \$395.



Concrete turtles are favorites of smallest youngsters, come in varying colors and sizes. This one is \$48.50.



Stalactites can be arranged geometrically to make honeycomb caves, tunnels, tables. Priced from \$195.



GRAPHIC ART TODAY

THE PRINT MAKER MAKES HIMSELF KNOWN IN PUBLISHING



A great event of the new television season—
an hour-and-a-half performance of

KING LEAR

by William Shakespeare

STARRING ORSON WELLES

This afternoon the world-famous actor and a distinguished cast interpret—for the first time on television—one of the most powerful tragedies of the modern or ancient theatre.



OMNIBUS

a presentation of the U.S. Audio Workshop of The Ford Foundation
Today at 5:00 pm, channel 2

CBS TELEVISION

Wood engravings by author,
Fritz Eichenberg, served to illustrate
TV advertisement in newspaper. Art
Director was William Golden.

by FRITZ EICHENBERG

Graphic Arts Instructor: Pratt Institute

adapted from material in "1959 Pennrose Annual,"
(Hastings House, Publisher)

Strange things are happening in this country which, popular opinion believes, is dominated by the almighty machine, the pushbutton and the timesaving gadget. More and more Americans are grumbling about the increasing shoddiness of products turned out under the banner of mass-production and galloping automation.

There is a growing nostalgia about the good old days, when a motor car looked better and lasted longer. There is more than meets the eye in the current craze of collecting old cars and making them run again. The do-it-yourself movement has taken on gigantic proportion in this country, to which the craftsman's den in almost every house can testify.

In looking for a good piece of furniture one is more inclined now to choose one which has that hand-made, hand-rubbed look, let's say the chair of Danish design, against a clinical steelpipe contraption. Of course, Cedar Rapids will not stop turning out mass-produced furniture, but the mills may try to make them look like imitation Danish, machine rubbed.

I am leading up, not too strenuously, to a strange parallel occurring in the graphic arts. At a time when the camera seems to have achieved perfection in photo-mechanical reproduction, with photo-engravers turning out magnificent plates for gigantic presses to churn out, with absolute precision, thousands of color reproductions in mere minutes, there is also a powerful revival of the old and slow hand methods; the lithograph, the wood cut, the etching and engraving — and the more recent silkscreen.

The awakening of interest in graphics

Art schools, and college or university art departments, where 20 years ago hardly anyone could explain the difference between an aquatint and a mezzotint, are now busily establishing graphic workshops for a new generation of printmakers — and there have never been more courses in printmaking for amateurs of all ages — in high schools or adult education classes.

Print exhibitions are being organized all over the nation — some of them big annual events, like those at the Brooklyn Museum, the Pennsylvania Academy, the Cincinnati Museum, the Library of Congress, and many others.

This interest must have its basis in a real need — at a time when the public is deluged to saturation point with reproductions of varied excellence and subject matter. Now the dilettante as well as the professional artist seem more and more inclined to do-it-themselves, to produce their own plates and do their own printing! One could of course advance many reasons without ever fully explaining these phenomena.

In the evergrowing publishing industry, especially in the book field, there is a definite trend to let the artist work out his own plates — one for each color, on acetate — not only to reduce production costs, but also to give the art work the aspects of the color print, the original lithograph. And indeed, many artist have begun to turn this into a labor of love, into creative printmaking. The creating of interesting textures, the super-imposition of transparent inks — the accidents of moving shapes and off-register effects — all these things are the delights of the experimental printmaker.

It may have started way back in the days of Dadaism when the artist became aware of tactile interests and began to piece together his collages of scraps of paper, cloth and metal, of wire,

string—and rubbish. The search for new material and textures which then began, the violent infatuation with the physical aspects of a surface, finds its apex in the work of many abstract artists whose high priest is Jackson Pollock.

A rotting wooden door, a crumbling wall, a pattern in the sand, will not only attract the contemporary artist, but also the roving documentary photographer. The making of collages and surface textures have become standard procedures in kindergartens as well as in reputable art schools. To produce prints from these surfaces or to create new printing textures on wood, metal or stone takes just one short step. Indeed, our print *avantgarde* have attacked their plates with every conceivable tool, have impressed wire and string, lace and cloth into the surface, and have used every imaginable combination of media.

In contrast to the days when the print served as a means of reproducing a drawing or a painting, it has now truly come into its own as an authentic medium, honored by the artist's signature. A parallel can be drawn with the days when the print served also as a means of propaganda, exemplified in the lasting power of Holbein's woodcuts, of Hogarth's engravings, of Goya's etchings and Daumier's lithographs, all of which show how utility and art can go together. Toulouse-Lautrec's magnificent posters certainly did not make him a lesser artist.

Poster art was the first breakthrough

It was through the poster that the contemporary artist-printmaker made his first contact with industry, the new patron of the arts. There is a noble lineage, descending from Toulouse-Lautrec to Cassandre and Carlu in France, to Hans Falk and Carigiet in Switzerland, to McKnight Kauffer, Edward Bawden, Paul Nash and others of the gallant crew of London Transport, to Mourlot's exhibition posters, showing the illustrious signatures of Picasso, Matisse, Chagall and many other devotees of the print medium.

But in the United States we have, unfortunately, none of the great lithographic printers to compare with Curwen of Griffiths in England, or Wolfensberger in Switzerland. Our giant roadside billboards, so brashly commercial, could hardly be produced in the intimate atmosphere of a small artistic print shop. The best of our smaller posters, in subways and railroad stations, are dominated by rather smart photography, of the humorous kind. Where, then, does the artist-printmaker get his chance for interesting assignments?

There appeared on the horizon of the publishing field, not so long ago, two new cultural emissaries in search of a public. One was the paper-back book; the highly literary paperback, not of Mickey Spillane but of Andre Gide. The second was the record album—the highbrow record, not of Bing Crosby but of J. S. Bach! In casting about for a new and intelligent way of attracting a new type of customer, the art directors thought of the novel and daring idea of using 'ART' on those covers—preferably the work of graphic artists who were also designers.

Linoleum block print by Jacob Landau to illustrate a CBS-TV newspaper advertisement. Art Director was William Golden.

Special honors should be accorded to the pioneers: to the now defunct Haydn Society which first used Joseph Low and Enrico Arno on its album covers; to the young and flourishing Caedmon Publishers, on whose covers Antonio Frasconi's strong woodcuts have taken many a bow; to Columbia's enlightened art director-designer S. Neil Fujita, who commissioned Ben Shahn and Jacob Landau to design album covers; to art director Robert M. Jones of RCA Victor; to Marvin Schwartz of Capitol; to Alex Steinweiss of Decca. These have all contributed materially to the improvement of public taste and they have given many a fine artist a chance to design graphically a 12 inch by 12 inch square.

A new market for the graphic artist

But there is still the literary paperback, whose covers, roughly four inches by seven inches, have become an important medium for the sophisticated graphic artist. I was perhaps Doubledays' *Anchor Books* first which broke the ice for the best in graphic art on its covers; perhaps it was *New Directions* and Alvin Lustig which set new standards for good design in inexpensive books. Now there is an evergrowing number of well designed paperbacks with attractive covers: Harcourt Brace's *Harvest Books*; Knopf's *Vintage Books*; Grove's *Evergreen Books*; *Noonday*, *Image Books* and others. Do not underestimate the power of these little rectangles; they are potent ambassadors of good taste, and a small but excellent graphics exhibition to boot, surrounded by a lot of trash.

There are also the newest media of all. In radio and TV, the late William Golden of CBS has played the role of the pioneer art director. For many years he has set the highest standards in graphic design, and he has received the flattery of many imitators. The roster of famous artists he has used is impressive, but he has also fostered and coached a lot of young talent. The NBC network, as well as WQXR, the station of *The New York Times*, have utilized the work of our finest graphic artist-designers.



Judith Anderson, Hume Cronyn, Viveca Lindfors and special guest Eva Le Gallienne star in Thornton Wilder's fascinating story of a group of travelers whose lives were linked in the disaster at

The Bridge of San Luis Rey

Also starring Rita Gam, Kurt Kasznar, Theodore Bikel, Peter Cookson and Steve Hill on the Du Pont Show of the Month, Tuesday, January 21, 1958, 9:30-11 pm, CYN on CBS-Television. Sponsored by E. I. du Pont de Nemours & Company.

Deserving a special accolade is the magnificently sustained promotion campaign of the Container Corporation of America — 'Great Ideas of Western Man'. Known the world over, this campaign has become almost a cultural institution which cannot be easily abandoned, a major art show and at the same time a demonstration of fine graphic design.

Next in line for a respectful obeisance to a giant is the pharmaceutical industry, whose sudden interest in fine art and good design for promotional purposes is amazing—sparked perhaps by the recognition that most doctors and medical people are frustrated artists. *The Scientific American*, under the art direction of James Grunbaum, has probably done more for medical and scientific illustration in this country than any other publication.

Pfizer's *Spectrum*, Upjohn's *Scope*, the Lederle *Bulletin*, Sharpe & Dohme's *Seminar*, Lilly's *Research Today*, are formidable magazines, produced by top-notch designers and art directors. They are illustrated by equally important artists, among them Ben Shahn, Robert Osborn, Frascioni and others. Ciba's art director James Fogleman, Earl Yahn of the *Medical Press*, Will Burlin as well as Lester Rossin, and Sudler and Hennessey as agencies, have much to do with the superior quality of pharmaceutical promotion and the commissioning of the best talent among graphic artists, with printmakers taking a generous share.

Fine Art comes to institutional advertising

Industry is waking up to the importance of art, and to the prestige and enhancement it may lend to a firm's reputation. We see John Groth's exciting on-the-spot pen drawings for the Asarco Mining Company and a portfolio of his splendid bullfight etchings in *Esquire*.

Most interesting and promising advertising campaigns have been started by other large corporations on a very high artistic level; George Giusti designs ads for Olin Aluminum, Leo Lionni for Olivetti; Alcoa Aluminum employs Herbert Matter, Charles Eames, Noguchi, and Ilonka Karasz for a splendid series of ads; Erik Nitsche works on a dazzling campaign for General Dynamics; Dong Kingman, brilliant water-colorist, draws calligraphically utensils for the big Scovill Manufacturing Co. ads; and David Stone Martin lends his considerable talent to Allied Chemical's campaign.

More and more artists are falling back on their own resources as printmakers, designers and typographers, to produce personal promotion pieces.

A small museum could be filled with the many handsome prints, cards, and booklets sent out once a year, around Christmastime, by fine artists and designers to remind friends and clients of their existence—charming mementoes that may have induced the more influential recipients to use that artist's, printmaker's, or designer's work in some important future campaign.

Having outlined the graphic art, let us now take a closer look at the artist who serves it, and at the evolution he has undergone in the past two decades.

In 1936 Monroe Wheeler gave us the memorable exhibition of 'Modern Painters and Sculptors as Illustrators' at the Museum of Modern Art. It showed up an appalling lack in America of fine artists engaged in some form of graphic design, illustration, or printmaking. Now, 24 years later, we are aware of a great change. The work of Benton, Curry, and Wood seems strangely anaemic and dated now, and will hardly hold our interest. A new type of artist has emerged. He may be a sculptor like Alexander

Calder, a painter like Ben Shahn, a draughtsman like Saul Steinberg—but a new dimension has been added. They are designers all and there is hardly a task that they wouldn't dare to tackle. Murals, illustrations, stage sets, lettering, advertising, book design. Their style is international, unorthodox, daring, their curiosity and interest are vast.

Ben Shahn, perhaps, has had the strongest influence on the younger generation of graphic artists. The temptation to imitate his deceptively simple ragged line is almost irresistible. He is the best example of the modern universal artist. He does not lose prestige by lending his work to industry; he can choose his assignments because industry comes to him. He is the rugged free-lancer, who has triumphantly bridged the gap between fine and applied art, not dissimilar to the universal artist-craftsman of the Renaissance. His work is to be seen on greeting cards and record albums, in books and magazines, in promotion and advertising.

Another type of artist has emerged, who, in a personal union, has assumed also the functions of art director and designer. Most of them are in positions of influence and authority and they rapidly increase in number. Will Burtin, Paul Rand, Leo Lionni, Saul Bass, Jerome Snyder—to mention but a few—are able to carry through their own designs and intentions without too much interference. It seems that the days of the art director who did not know too much—and cared less—about art are numbered. And this, too, explains the steadily rising level of quality in graphic design.

The third new type of artist who has emerged within the last two decades is the printmaker who concentrates on graphics in all its forms and manifestations. Perhaps he is best typified by Antonio Frasconi, who came to this country from Uruguay only 13 years ago. His Latin exuberance is tempered by an innate knowledge of the printed page and the discipline it imposes. He cuts his design out of the humble white pine with strength, ease, and fluidity, varying the size according to the need, from the dimensions of a postage stamp to those of a house door! His



Coverpiece for booklet of poems by Robert Frost. Wood engraving by Leonard Baskin for a cover designed by Joseph Blumenthal.



Two advertisements for newspapers, both prepared for CBS-TV under art direction of William Golden. Left: art of Ben Shahn; right: pen and ink drawing by David Stone Martin.

color is sure and strong, it smells of the soil he loves, and it gives his woodcuts a tinge of folk art. His lettering, born out of the wood-block, is an essential part of his work and design, and is often imitated. You see his oversize prints in every print show, collecting honors, in magazines and children's books, in advertising and promotion booklets, on paperbacks and in limited editions.

Leonard Baskin is essentially a sculptor who developed a taste, and the skill, for the wood-block, for type and the book. By nature he is an engraver, patient, meticulous, and contemplative. His technique is incredibly virtuoso, a network of veins pulsing with life, drawn by brush, and cut facsimile with knife and burin. At his own *Gehenna Press*, near Smith College where he teaches, Baskin prints and publishes a small list of fine books, with the love and care of the mediaeval artist-craftsman. In the same spirit he turns his talents to book covers and record albums—as long as it's the music or literature he loves.

Joseph Low must rate high on this list of artist-print-makers who have given a fresh impetus to American graphic design. His early efforts marked a departure from the long practised separation of illustration and type. Setting his own type and cutting his delicate and decorative lines into wood or linoleum, Joe Low produced a series of delightful mailing pieces and subsequently worked himself into the top ranks of American graphic designers.

Wood-engraver Philip Reed set up his own print shop in Chicago, John DePol his in New York, but Lynd Ward antecedes them all. He revived the interest in wood-engraving as a medium for book illustration a quarter of a century ago, and still works in the same medium, with the same vigour, for publishers and industry. He adds to this, in collaboration with May McNeer, his wife, a constant stream of children's books, many of them illustrated with color lithos or acetates. Brussell-Smith has devoted his considerable output of wood-engravings almost exclusively to promotion and advertising.

I will hazard the prediction that the great revival in printmaking will affect more and more artists in time to come. I have seen tangible proof of an ever growing interest in my own Department of Graphic Arts and Illustration at Pratt Institute, where, for more than ten years now, we have been building up a graphic arts workshop for our junior and senior students. Here we have established without a doubt that the direct contact with printing material, the basic facts of preparing a printable surface, of

handling and setting type and relating it to page and illustration, are laying the most effective groundwork for the education of a graphic artist-designer. ▲

BATIK:

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dye. New waxing is done, for different areas are to be dyed and those already completed must be protected from color changes with coatings of hot wax. If, for example, a scarlet hue is desired in certain areas of a batik, and a light blue has previously been applied, then all light blue areas must be covered with wax and only those which are to change color are left free. Then, the fabric goes into a scarlet dye bath and the light blue areas are altered.

If ten colors are involved, the procedure may be repeated ten times. Darker dyes usually will fully cover lighter ones; combined tints are not usually sought. As the work progresses, the surface of the fabric will become more and more covered with wax, until, at the end, only a few areas may remain untreated.

After the last coloring has dried, the material is boiled in water to melt and remove the wax resist. When this has been done, it may again be dried and stretched onto frames for exhibition. Miss Rydin's batiks are really dyed pictures, but the process, as originally used, was one of clothing decoration and in Java, this is still a primary industry.

Batiks, whether for wear or exhibiting, are virtually one-of-a-kind originals, for the hand technique is far too demanding to be mass-produced. ▲



Batik is a hand process practiced by the Javanese for almost a thousand years.

MAKING A BLOCKPRINT:

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over the inked block and a spoon is rubbed over the paper and the block to impress the image into the paper.

Japanese ricepaper is recommended. After rubbing the paper against the woodblock with a spoon, the impression is lifted from the block and the first proof is completed. It is also customary to pull trial proofs during the process of cutting the block to see exactly how the picture progresses. Many prints can be obtained from a woodblock, without wearing the block down. The block is cleaned after use with turpentine. ▲

CLOSEUP OF AN ARTIST:

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Do you ever feel that your audience may be a little confused by seeing a familiar landmark in one of your pictures but then wonder why the Eiffel Tower, say, is behind Grand Central Station.

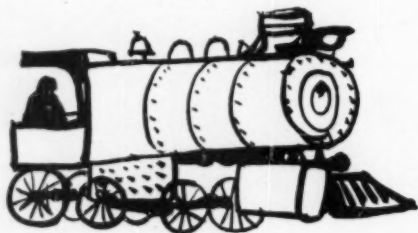
I want them to see the picture my way. I like to take a subject and play with it. Someone compared me to a comedian who will take a familiar subject like George Washington crossing the Delaware and spin a completely different story out of it. You can take something everyone recognizes and then you improvise or embellish and create something new. I hope people find humor in my work because I have so much fun painting this way. I have my own way of seeing things and this is what I want to get across.

Speaking of seeing things your own way, what do those weird-looking symbols in your pictures mean. Those strange neuter-type people, the use of bicycles and locomotives and dumbbells. Are you having fun with these objects which recur in so many of your pictures or do they have some special significance to you?

Each one, I suppose, means something different to me.

Let's take the locomotives, then. Were you frightened by one as a child?

I keep asking myself why locomotives intrigue me so much. When you are young a train is always fun. But why am I still fascinated? I think it's because when I lived in Oakland as a very small child the train went right in front of our house. The engine would come by and the whistle would blow so loud. I was practically frightened to death by this tremendous, noisy, dirty thing.



What about the bicycles which appear over and over in your paintings? Surely you weren't frightened by a bicycle?

I did have a bicycle in Hong Kong and I painted it white. It really almost killed me. I remember once I was going down a hill and I didn't know how to stop . . .

It sounds so pat, though, to say that you paint a thing because it made a big impression on you as a child. There must be many more things which impressed you when you were young and they aren't in the paintings.

I really use the things like the locomotives and bicycles because they are decorative and do something for me in

the pictures. Of course they have personal meaning. But you can't say of an artist he was frightened by red so he always paints in green.

I notice that more often than not the symbols don't fit logically into the scene. Your locomotive turns up in the most improbable places.

That's right. I use the symbols for my own purposes. For instance, I use a group of birds flying through space to get movement into my pictures. But birds are not everywhere. There is no logic to where I place them.

Have symbols always been important to your painting?

I probably use more now than I did. But I was always playing with design and color. It has been a gradual evolution and I must go on from here.

I've noticed that your paintings are peopled with odd little men and women who are always sitting with their backs to us. Why don't you show their faces?

If you paint people from the back you don't disturb them.

They puzzle me. How can I know what they're thinking if I can't see them? I want to know what they look like.

That's the whole point. I want you to wonder what they are thinking and if they have one eye or two. I want you to use your imagination on the picture, be intrigued by it.

Well, let's turn to the cows you have in your pictures. I can see their faces all right but I wonder why you use them so much. What's the symbolism here?

I think cows are very amusing animals. Also, I like to have a big figure in my paintings. As a small man I am impressed by people and things which are large. Cows are very large animals.

I get the impression that you don't like to talk about what these symbols do mean to you. Am I right?

The mystery must remain. If I talk about them too much then there is nothing left for me to express. I might talk them to death. I use them in a rather unconscious way. They feel right to me. But if using them became mechanical they wouldn't belong in my pictures.

You don't seem to be very interested in realism although the objects in your paintings are clearly recognizable as trees or cows or whatever.

My thing is not realism but fantasy and humor.

Would you consider yourself a surrealist?

Most artists are surrealists. They are always dreaming something and then they paint it.

What would be a typical surrealist touch in your work?

Maybe three men riding a white bicycle which has only one wheel. I guess that is surrealist.



You're not a surrealist, or at least you don't belong to the surrealist school. And I don't think you have embraced the current fashion, gone in for abstract or non-objective painting. Could you tell me why you have steered away from what seems to be in vogue at the moment?

I think we should be clear about the difference between abstract painting and non-objective painting. There is no subject at all in non-objective painting, nothing that is recognizable as an object. Although abstract painters are concerned primarily with shapes and forms and rhythms they may create something which suggests an object to the person who looks at their pictures.

Do you like non-objective art?

Sooner or later I find myself in disagreement with non-objective painting. I think they have gone too far.

Do you feel the same way about abstract painting?

Chinese painting is really abstract in its emphasis on forms, shapes and rhythms. All the modern painting is influenced by Chinese painting.

You are, I suppose, a representational painter, not following any school?

All my art is based on design and design is abstract. People often turn my pictures upside down to see the color and design and be able to ignore the subjects in the painting. In that sense I suppose I am an abstract painter.

I don't blame you for refusing to join any particular painting camp. You have your own distinctive style and way of making pictures.

Of course you are bound to fall into a style which is recognizable to people. You can't really help it. People will say that one figure in a picture reminds them of Seurat, or a tree you have drawn looks so Oriental. But I have worked out my own style and it is right for me. I owe a great deal to other painters in other generations. But I don't like the idea of belonging to a school and just following other painters. I do think in abstract terms when I paint, but that doesn't make me an abstract painter. I don't like to be labelled, although many people call me a member of the "middle of the road" school.

One last question, Dong. And I think it's almost as important as the question we started with. What do you try to communicate to those who look at your work? What do you try to share, through your painting, of human experience? Do your paintings have a "message"?

Painting makes me happy and I want the people who look at my work to feel happy too. Some of my pictures are whimsical and full of irony (people tell me). Lots of different kinds of people enjoy them and this pleases me. I don't know if my paintings have a "message." I want to express something, say something, but I also want to make the best use of the object I am painting in a purely design kind of way. If the painting comes off and gives people pleasure I have achieved my goal. ▲

THE TV ART TEACHER:

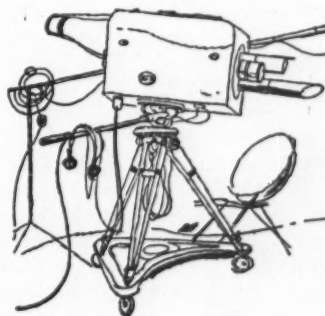
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in art is an important part of the studio teacher's job. Lasting experiences like finger painting, mosaics, construction making of mobiles, and many imaginative projects provide a new and clearer outlet for the children through television. Now every child can see close-up exactly what the studio teacher wishes to be seen. Texture, form, pattern and design can be more vividly portrayed to every child no matter if it is in a two room or twenty-two room school. Often, the students can participate in the taping of the show, acting as subjects—a unique thrill that will further stimulate art interest.

The opinions of others are often most helpful to our projects. Visitors from all over the United States and many foreign countries observe and visit us daily. In every case, they readily see great uses for it in art training. In schools, every bulletin board, display area and show case is bulging with children's art. Original ideas in a variety of media have resulted from our four years of telecasting.

The time spent by the studio teacher is divided into a series of planning areas. Research, preparation, school visitations, meetings, reports, rehearsals, and the actual lesson are just a few of the day's main chores. It can be very inspirational as long as the studio art teacher never forgets the child and his needs. The studio teacher realizes the value of child participation and tries, when feasible, to work them into an actual telecast. Our broadcasts have become enjoyable, eagerly-awaited events.

There is no formula for art education and I sincerely hope there never will be one. Here is a new medium, familiar to everyone, and certainly a mainstay in our lives. We, as educators, have a responsibility to investigate it as a means of more clearly expressing our ideas. Perhaps in the future an even newer and more exciting media will appear, but until that time our closed circuit telecasting heads the list. ▲



DECORATED WASTEBASKETS:

continued from page 201

hours spare time and were fun to make. I happened to use sturdy cardboard boxes, but you might prefer to decorate on top of dime store wastebaskets or even large tin cans which once held olive oil, gasoline or similar products. (In that case, just saw off the top and roll the edge down with a hammer.)

All necessary materials are common to the average household; newspapers, old Christmas cards, wallpaper odd lengths, paste. The wastebaskets should be relatively permanent, but this is not the important aim—after all, you will inevitably tire of a motif and wish to either recover the basket or discard it and make an entirely new one. For this reason, I stress the use of scrap materials.

The top of the basket takes the greatest handling. If you use a heavy cardboard carton, fold the four flaps down on the outside and either staple or tie them firmly in place. (Lengths of gaily colored string can do the job well and, if shellacked, they add a nice decorative touch.)

For a child's room, why not now paste colored comic sections from the newspaper on the outside? Paste them into position and then shellac over them.

Other sections of a Sunday supplement or rotogravure may suggest appropriate motifs for other rooms. Pieces of various advertisements and pieces of colored construction paper make an excellent collage effect for abstract designs. Wallpapers are another source. Freehand art may also be integrated into the design. You may shellac or not, depending on the desired appearance and the texture of the materials chosen.

A final possibility: working on a heavy wastebasket—possibly of the squared metal variety—and utilizing grouting compound (available at any art-crafts hobby shop), you might try your hand at creating a mosaic of bits of scrap tile, flat stone and other materials. A homebuilder's supply store can sell you broken tile at very low cost.

The four wastebaskets shown in this article were made in about an hour each. Any member of the family can work in this medium. It makes a wonderful rainy day project. ▲

HISTORY OF WOODCUTS:

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The Nuremberg Chronicle beginning in 1493.

In 1486, Durer was apprenticed to Wolgemut by his father, a goldsmith. Some of the woodcutters of Durer's time were Wolfgang Resch, Hans Frankh and Hieronymus Andrea. Originally Durer's family came from Hungary. At the start, the young Durer trained also in the goldsmith trade. For three years, he worked as Wolgemut's apprentice, beginning in 1486. After this study, he decided to see the world of his time. Traveled extensively through Italy, one cultural center of Europe and, somewhere along the way, contracted the malaria which may have eventually led to his death. Signs of his illness began on a trip to the Netherlands. One finds entries in his diaries referring to his ailment and fever. Despite his infirmity, he produced a prodigious number of woodcuts. These often were created in sequences.

Some of these are dated, beginning with 1495 and extending through 1505. In this period *The Apocalypse*, *The Great Passion* and *The Life of the Virgin*, were created. *The Apocalypse* originated in 1498, later followed the series of *The Little Passion*. There is no doubt that his trips to Italy did much to change and mature his style. During a stay in Belgium, he resided in Antwerp. Some

of the woodcuts of this later period of his life were *The Holy Family* and *The Last Supper*.

Durer died relatively early, and therefore escaped the chaotic conditions which befell Germany. His woodcuts will always remain unforgettable masterpieces. ▲

CONTEMPORARY PRINTMAKING:

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during the last decade under the leadership of American artists in Europe and America. The chief individual source has been the artist-teacher, Stanley William Hayter. The change from traditional technical methods is particularly noticeable in color prints made from metal plates, where the most recent trend in Paris and Rome is to create raised textures (sometimes by brushing the acid directly on the plate) that produce a surface quality similar to painting. If carried too far, this would result in printmaking becoming a mere imitation of painting. This has not yet been the case. The new approach to breaking the flat surface of the paper by indenting some areas and embossing others is found also in the linoleum cut; and new materials have been used ingeniously in other processes with the result that the printmaker today, regardless of which method he uses, can create a range of textures which have never been produced before in the five hundred year history of printmaking.

King-sized prints an innovation

Another vital change from tradition is the increasing size of prints in recent years. In our recent exhibition, visitors were astonished to see the heroic figure of *Everyman*, a woodcut 83 inches high by Leonard Baskin, as well as life-size color intaglio portraits by Mauricio Lasansky, and Edward Middleditch's woodcut, *Sun and Roses* which is 65 inches high. Fortunately, not all of the prints are so large: most of the mat sizes are between 14 by 19 inches and 30 by 40 inches.

The international scope of contemporary printmaking is quite surprising. Prints are made not only in all the western European countries but in most of the Iron Curtain nations, including Russia and China, as well as in Israel, Egypt, Ethiopia, Turkey, the Union of South Africa, Pakistan, Burma, Korea, Thailand and Indonesia. Of course, in some countries there may be only one or two artists making prints and the quality may not be of the best. The opposite is true in Japan where there has been a remarkable post-war development with emphasis on a modern approach to the color woodcut. Taken all together, and including North and South America, Australia and New Zealand, printmaking is practiced in more than one-half of all the countries of the world.

Above all, it must be remembered that printmakers are usually painters and sculptors also, some of whom are modern masters. Therefore, contemporary prints, since they are related to current international movements, unique in their textural qualities and impressive in size, are actually pictures on paper to be regarded as original works of art along with watercolors, drawings and paintings, and have an important place in the art of our time. ▲





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